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THE  
STORY OF CALVARY  
A CANTATA

THE WORDS SELECTED AND WRITTEN BY

ROSE DAFFORNE BETJEMANN

THE MUSIC BY

THOMAS ADAMS.

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PRICE ONE SHILLING AND SIXPENCE.

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## PREFACE.

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THE Story of Calvary is such a stupendous subject, that it is difficult to bring it within the limits of a short Cantata.

In the following words, care has been taken to strike as far as possible a somewhat new note, and not to follow exactly in the beaten track of other works on the same subject.

While dwelling with the deepest reverence on the sufferings of the Saviour, this Cantata emphasises the fact that the moment of His deepest anguish was in reality the moment of His greatest triumph, the triumph over the human side of His nature, which looked forward with an agony of terror to bearing the displeasure of God.

The 'human' cried, ' If it be possible, let this cup pass ! ' The 'Divir.' said, ' Not My will but Thine, be done ! ' The bodily suffering did not dismay Him, but to bear our sins He must also bear God's anger at sin, or the sacrifice would be of no avail.

Therefore the moment when He cried, ' My God, why hast Thou forsaken Me ? ' was the supreme moment when the Atonement was complete, and our redemption made sure.

Having accomplished this, He breathed the words, ' It is finished ! ' and was received back into His Father's arms and His Father's love.

R. D. B.



# THE STORY OF CALVARY.

## INTRODUCTION.

RECIT.

Thus saith the Lord, ‘I will bring forth a seed out of Jacob, And He shall be called “The Lord our Righteousness,”’ And He shall save His people from their sins.

*Isaiah lvi. 8, 9; Jeremiah xxiii. 6; Matthew i. 21.*

CHORUS.

For God Himself so loved the world, That unto us He gave, His only Son to bear our sins, That we might pardon have.  
Like this can any sorrow be, The Son of God has borne for me ?

We see him in Gethsemane, In agony of prayer ; The traitor’s kiss, the crown of thorns, The Cross, the Heart’s despair !  
Like this can any sorrow be, The Son of God has borne for me ?

## THE LAST SUPPER.

RECIT.

And the Lord Jesus, the same night in which He was betrayed, took Bread, and when He had given thanks, He brake it, and gave it to His disciples, saying, ‘Take, eat, this is My Body which is given for you : Do this in remembrance of Me !’

Likewise, after supper, He took the Cup ; and when He had given thanks, He gave it to them, saying, ‘This Cup is the new Testament in My blood which is shed for you. Do this, as oft as ye shall drink it, in remembrance of Me !’

*Corinthian; xi. 23-25. (Prayer-Book Version.)*

HYMN.

In Thy dear Name, O Lord, This Bread and Wine we take ; And trusting in Thy Word, Our vows we here will make. This Feast shall a memorial be And thus will we remember Thee !

Our sins we now confess, And pardon we implore : Wilt Thou Thy servants bless, With grace to sin no more : Our lives shall consecrated be, And thus will we remember Thee !

RECIT.

And Jesus was troubled in Spirit, and said, ‘Verily I say unto you, that one of you shall betray Me !’

And they were exceeding sorrowful, and began, every one of them, to say to Him : *John xiii. 21; Matthew xxvi. 22.*

CHORUS.

Lord, is it I ? Lord, is it I ? I never will betray ! Though all men should offended be, To prison I would go with Thee, Or tread Death’s narrow way !  
Lord, is it I ? Lord, is it I ? Oh, grant it may not be ! I never will deny my Lord, But even with my dying word, Will faithful be to Thee !

RECIT.

Jesus answered, ‘He it is, to whom I shall give a sop when I have dipped it.’ And when He had dipped the sop, He gave it to Judas Iscariot. Judas then, having received the sop, went immediately out : and it was night. And when he was gone out, Jesus spoke to His disciples, and said :

*John xiii. 26-30.*

SOLO AND CHORUS.

Let not your hearts in trouble be, Believe in God, believe in Me ! For in My Father’s House above, Are many mansions bright and fair, Which are prepared by His love, And you in these shall surely share !

Let not your hearts in trouble be, Believe in God, believe in Me !

I will not leave you comfortless, My Spirit shall return to bless : My Peace shall still abide with you ; And if ye love Me, ye shall find, Whate’er ye ask Me, I will do ; And be ye to each other kind !

Let not your hearts in trouble be, Believe in God, believe in Me.

## THE BETRAYAL.

## RECIT.

When Jesus had spoken these words, He went forth with His disciples over the brook Cedron, where there was a garden. And behold a multitude, and he that was called Judas, one of the twelve, went before them, and drew near unto Jesus to kiss Him. But Jesus said unto him, 'Judas, betrayest thou the Son of Man with a kiss ?'

*John xviii. 1; Luke xxii. 47, 48.*

## CHORALE.

Oh, gracious Saviour, grant that we,  
May never thus be false to Thee !  
Be with us in temptation's hour,  
And keep us by Thy mighty pow'r !  
Grant us Thy grace from day to day,  
Lest we, too, should our Lord betray.

## RECIT.

Then Jesus said to the multitude, 'Are ye come out as against a thief, with swords and staves to take Me? I sat daily with you teaching in the Temple, and ye laid no hold on Me! But this is your hour, and the power of darkness !' Then all the disciples forsook Him and fled.

*Matthew xxvi. 55, 56; Luke xxii. 53.*

## HYMN.

Oh, bitter hour of darkness,  
When these their Lord forsake !  
The vows which they had spoken,  
In terror now are broken,  
And fears their hearts o'ertake.  
  
'Lord, is it I?' they asked Him,  
'I fain would die with Thee !'  
But when rude hands would seize Him,  
Alone, alone they leave Him,  
And in the darkness flee !  
  
Not one to stand beside Him,  
And words of comfort speak ;  
Not one His danger sharing !  
Oh, surely with despairing,  
His loving Heart will break.

## RECIT.

And the whole multitude of them arose, and led Him unto Pilate, and began to accuse Him, saying :

*Luke, xxiii. 1, 2.*

## CHORUS.

He stirreth up the people, saying that He Himself is Christ a King! He hath spoken blasphemy! He is guilty of death!

*Luke xxiii. 5; Matt. xxvi. 65, 66.*

## RECIT.

Pilate said unto them 'Shall I crucify your King?' And they cried out :

*John xix. 15.*

## CHORUS.

We have no King but Cæsar! Away with Him! Crucify Him!

*John xix. 15.*

## RECIT.

And when Pilate saw that he could prevail nothing, he took water and washed his hands before the multitude, saying :

*Matt. xxvii. 24.*

## SOLO.

'I am innocent of the blood of this just Man, see ye to it! I find no fault in Him at all! He hath done nothing worthy of death !'

*Matt. xxvii. 24; John xviii. 38; Luke xxiii. 15.*

## RECIT.

Then answered all the people and said :  
*Matt. xxvii. 25.*

## CHORUS.

'His blood be upon us and upon our children! Away with Him! Crucify Him !'

*Matt. xxvii. 25.*

## RECIT.

And the voices of the people and of the chief priests prevailed, and Pilate gave sentence that it should be as they required.

*Luke xxiii. 24.*

## SOLEMN MARCH.

('VIA CRUCIS.'')

## THE CRUCIFIXION.

## RECIT.

And as they led Jesus away, they laid hold upon Simon, a Cyrenian, and on him they laid the Cross that he might bear it after Jesus.

*Luke xxiii. 26.*

## HYMN.

Oh, see the Saviour bending low,  
Beneath the heavy Cross!  
His tender flesh with scourgings torn,  
His brow is pierced with cruel thorn,  
Oh, who can tell His woe!  
Is it to you, Oh, passers by—  
Nothing—that Jesus Christ should die?

He faints, He falls beneath the load,  
Too heavy 'tis to bear.  
On Simon now the cross is laid,  
Oh, blessed task the Lord to aid,  
Along that bitter road !  
Is it to you, Oh, passers by—  
Nothing—that Jesus Christ should die ?  
Oh blessed Saviour, fain would we  
Thy cross with Simon bear,  
To share Thy pain, Oh, Son of God,  
And follow Thee along the road  
That leads to Calvary !  
To you it means—Oh, passers by—  
Eternal life—that Christ should die !

## RECIT.

And when they were come to a place called Golgotha, they crucified Him, and two other with Him, on either side one, and Jesus in the midst. And they that passed by, reviled Him, saying :

*John xix. 16-18; Matthew xxvii. 33-39.*

## CHORUS.

' He saved others : let Him save Himself, if He be the Christ ! He trusted in the Lord, let Him deliver Him : If Thou be the Son of God, save Thyself and come down from the Cross ! '

*Luke xxiii. 35; Psalm xxii. 8; Matthew xxvii. 40.*

## RECIT.

Then said Jesus ' Father, forgive them, for they know not what they do ! '

*Luke xxiii. 34.*

## HYMN.

Behold the Lamb of God  
In anguish now is dying !  
His foes are gather'd round,  
With taunt to taunt replying :  
But hark ! He prays in accents low—  
' Father, forgive ! they do not know ! '  
The soldiers mocking stand,  
The rulers all deride Him,  
The priests with bitter scorn,  
The thieves who hang beside Him :  
But still He prays for ev'ry foe—  
' Father, forgive ! they do not know ! '  
Oh, wondrous words of love  
For all mankind thus pleading !  
The Crucified Himself  
For us is interceding  
Altho' our sins have laid Him low.  
' Father, forgive ! they did not know ! '

## RECIT.

Now from the sixth hour there was darkness over all the land unto the ninth hour. And about the ninth hour, Jesus cried with a loud voice, saying, ' My God, My God, why hast Thou forsaken Me.' *Matthew xxvii. 45, 46.*

## SOLO.

The sun withdraws its light,  
The earth in terror quakes,  
As now the Son of God our sins upon Him  
takes ;  
He bears His Father's wrath,  
That we may be forgiv'n,  
He dies in shame on earth, that we may live  
in Heav'n.

## DUET.

Along the road to Calvary, Thy gentle feet  
have trod,  
The only thing Thy heart dismay'd, the anger  
of Thy God :  
As ' Man ' Thou cried'st in agony ' From  
this, Oh, spare Thy Son !'  
As ' God ' Thy Heart gave answer back,  
' Father, Thy will be done ! '

## CHORUS.

Oh, Son of God, and Son of Man, Thy  
triumph is complete,  
The moment of Thy victory, Thy foes would  
call ' defeat '—  
Unto the utmost Thou hast borne all that  
God's law demands.  
And Thy blest Spirit now returns into Thy  
Father's Hands !

## RECIT.

And when Jesus had cried with a loud voice, He said—' Father, into Thy Hands I commend My Spirit ! ' And having said this, He bowed His Head, and gave up the Ghost.

*Luke xxiii. 46; John xix. 30.*

## CHORUS.

Lift up your heads ye gates ! Ye portals  
open wide !

The work is finished,  
And the Son of Man is glorified !  
The Temple's veil is rent ! No need for  
priestly aid !

The Son of God Himself  
Hath full atonement made.

Rejoice, the Lord is King ! The Lamb that  
hath been slain  
Is now exalted  
Over earth and in the Heav'n to reign.  
For ' Worthy is His name ! ' ten thousand  
voices sing,

Lift up your heads ye gates,  
And greet your Lord and King !

ROSE DAFFORNE BETJEMANN.

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# THE STORY OF CALVARY.

## Nº 1. INTRODUCTION.

Rose Dafforne Betjemann.

Thomas Adams.

Andante.  $\text{♩} = 80$ .

### RECITATIVE. (Bass.)

Thus saith the Lord "I will bring forth a seed out of Ja-cob. And He shall be called "The

Lord our Righteousness." And He shall save His people from their sins.

## Nº 2. CHORUS. FOR GOD HIMSELF SO LOVED THE WORLD.

Moderato.  
Soprano.

rit.      *a tempo*      *f*

For God Him -

Alto.

rit.      *a tempo*      *f*

For God Him -

Tenor.

rit.      *a tempo*      *f*

For God Him -

Bass.

rit.      *a tempo*      *f*

For God Him -

Moderato.  $\text{♩} = 88$

*mf*      *dim. e rit.*      *p a tempo f*

- self, — for God Him - self so loved the world, That un-to

- self, — for God Him - self so loved the world,

- self, — for God Him - self so loved the world, so loved the world,

- self, — for God Him - self so loved the world,

*mf*

us He gave His on - ly Son, that un-to us He gave His on - ly  
*cresc.*  
 He gave His on - ly Son, He gave His on - ly  
*mf*  
 He gave, He gave His on - ly Son, He gave, He gave His on - ly  
*cresc.*  
 He gave His on - ly Son, He gave His on - ly  
*mf*  
 He gave His on - ly Son, He gave His on - ly  
*cresc.*  
 Son to bear our sins, That we might par - don  
*dim.*  
 Son to bear our sins, That we might par - don  
*dim.*  
 Son to bear our sins, That we might par - don  
*dim.*  
 Son to bear our sins, That we might par - don  
*dim.*  
 have. Like this can an-y sor - row be, The Son of God has borne for me,  
*mf*  
 have. Like this can an-y sor - row be, The Son of God has borne for me,  
*mf*  
 have. Like this can an-y sor - row be, The Son of God has borne for me,  
*mf*  
 have. Like this can an-y sor - row be, The Son of God has borne for me,

4

Like this can an - y sor - row be, The Son of God has borne for me, has  
dim.

Like this can an - y sor - row be, The Son of God has borne for me, has  
dim.

Like this can an - y sor - row be, The Son of God has borne for me, has  
dim.

Like this can an - y sor - row be, The Son of God has borne for me, has

borne for me? We see Him in Geth - se - ma-ne, In

borne for me, for me? We see Him in Geth - se - ma-ne, In

borne for me? We see Him in Geth - se - ma-ne, In

borne for me? We see Him in Geth - se - ma-ne, In

a - go - ny of prayer; The Trai - tor's kiss, the crown of thorns, The cresc.

a - go - ny of prayer; The Trai - tor's kiss, the crown of thorns, The cresc.

a - go - ny of prayer; The Trai - tor's kiss, the crown of thorns, The cresc.

a - go - ny of prayer; The Trai - tor's kiss, the crown of thorns, The cresc.

*ff rit.* dim. *pp a tempo*

Cross, the Heart's des - pair, the Heart's des - pair! Like this can an-y  
*ff p* dim. *pp mf*

Cross, the Heart's des - pair, the Heart's des - pair! Like this can an-y  
*ff rit.* dim. *pp mfa tempo*

Cross, the Heart's des - pair, the Heart's des - pair! Like this can an-y  
*ff p* dim. *pp mf*

Cross, the Heart's des - pair, the Heart's des - pair! Like this can an-y  
*ff rit.* dim. *pp mfa tempo*

*f*

sor-row be, The Son of God has borne for me, Like this can an-y sor - row be, The  
 sor - row be, The Son of God has borne for me, Like this can an-y sor - row be, The  
 sor - row be, The Son of God has borne for me, Like this can an-y sor - row be, The  
 sor - row be, The Son of God has borne for me, Like this can an-y sor - row be, The  
 sor - row be, The Son of God has borne for me, Like this can an-y sor - row be, The

*p rit. pp*

Son of God has borne for me, has borne for me, has borne for me?  
 Son of God has borne for me, has borne for me, has borne for me?  
 Son of God has borne for me, has borne for me, has borne for me?  
 Son of God has borne for me, has borne for me, has borne for me?

*p rit. pp*

## THE LAST SUPPER.

Nº 3. RECITATIVE (*Tenor & Bass*). AND THE LORD JESUS.

Moderato. TENOR. *mf*

Moderato. *d=80*. And the Lord.. Je - sus the

same night in which He was be - tray - ed took Bread, and when He had giv - en

*dim.*

thanks, He brake it, and gave it to His dis - ci - ples

*mf*

*p*

*BASS.*  
Meno mosso e sostenuto.

say-ing, "Take, eat, This is My Bo-dy which is

*mp*

Tenor.      *Moderato.*

giv'n — for you: Do — this in re - mem - brance of Me!"

TENOR.  
Moderato.

*mf*

Like-wise af - ter supper He took the Cup; and when He had giv - en

mp

BASS.  
*Meno mosso.*

*mp*

thanks, He gave it to them, say - ing, "This — Cup is the new

dim.

*a tempo*

*p cresc.*      *dim.*      *mf*      *a tempo*

Tes - testament in My Blood which is shed for you. Do this, as

cresc.

dim.

p

*a tempo*

*poco rit.*      *pp*

oft as ye shall drink it, in re - mem - brance of Me!"

## Nº 4. HYMN. IN THY DEAR NAME, O LORD.

The musical score consists of three staves of music. The top staff is for the treble clef part, the middle staff for the bass clef part, and the bottom staff for the bass clef part. The music is in common time (indicated by '4'). The first staff begins with a quarter note followed by a dotted half note. The second staff begins with a half note. The third staff begins with a half note. The music continues with various notes and rests, including eighth and sixteenth notes, and rests of different lengths. Measures 1 and 2 end with a double bar line, and measure 3 ends with a final double bar line.

In Thy dear Name, O Lord,  
This Bread and Wine we take;  
And trusting in Thy Word,  
Our vows we here will make.  
This Feast shall a memorial be,  
And thus will we remember Thee!

Our sins we now confess,  
And pardon we implore:  
Will Thou Thy servants bless  
With grace to sin no more:  
Our lives shall consecrated be,  
And thus will we remember Thee!

Nº 5. RECITATIVE (*Bass*). AND JESUS WAS TROUBLED IN SPIRIT.

Andante. *mf*

And Je-sus was trou-bled in Spi-rit, and

said, "Ve-ri-ly I say un-to you, that

one of you shall be-tray Me!" And they were ex-ceed-ing

sor-row-ful, and be-gan, ev'-ry one of them to say to Him: | 3

## Nº 6. CHORUS. LORD, IS IT I?

Allegro moderato.

Musical score for the first section of the chorus, labeled "Allegro moderato." The score consists of four staves of music for voices. The vocal parts are in common time (indicated by a 'C') and the key signature is one flat (B-flat). The vocal parts sing the lyrics "Lord, is it I? Lord, is it I? I never will be-". The piano accompaniment is also present, providing harmonic support.

Allegro moderato.  $\text{d} = 112$ .

Musical score for the second section of the chorus, labeled "Allegro moderato.  $\text{d} = 112$ ". The score continues with four staves of music. The vocal parts sing the lyrics "-tray! I never will be - tray! Though". The piano accompaniment provides harmonic support. This section repeats the "-tray!" phrase twice, followed by the full line "Though all men should of - fended be," repeated twice.

all men should of - fend-ed be,  
To  
To  
To pri - son I would go with Thee,  
To pri - son I would go with Thee,  
To pri - son I would go with Thee,

dim. rall.  
pri - son I would go with Thee, Or tread Death's nar - row way!  
dim. rall. p.  
pri - son I would go with Thee, Or tread Death's nar - row way!  
dim. rall. p.  
Or tread Death's nar - row way!  
dim. rall. p.  
Or tread Death's nar - row way!

*f a tempo*  
Lord, is it I? Lord, is it I? is it I?  
*f* dim.  
Lord, is it I? Lord, is it I? is it I?  
*f a tempo*  
Lord, is it I? Lord, is it I? is it I?  
*f* dim.  
Lord, is it I? Lord, is it I? is it I?

p · pp mf

— is it I? Oh grant it may not be! — Oh grant it may not  
 cresc.

— is it I? Oh grant it may not be! — Oh grant it may not  
 cresc.

— is it I? Oh grant it may not be! — Oh grant it may not  
 cresc.

— is it I? Oh grant it may not be! — Oh grant it may not  
 cresc.

L'istesso tempo.

p pp mf

cresc.

p

be! I ne-ver will de - ny my Lord, I ne-ver will de -  
 cresc.

be! I ne-ver will de - ny my Lord, I ne-ver will de -  
 cresc.

be! I ne-ver will de - ny my Lord, I ne-ver will de -  
 cresc.

be! I ne-ver will de - ny my Lord, I ne-ver will de -  
 cresc.

p

mf cresc.

- ny my Lord, But e - ven with my dy - ing word, but e - ven with my

- ny my Lord, But e - ven with my dy - ing word, but e - ven with my

- ny my Lord, But e - ven with my dy - ing word, but e - ven with my

- ny my Lord, But e - ven with my dy - ing word, but e - ven with my

- ny my Lord, But e - ven with my dy - ing word, but e - ven with my

dy - ing word, Will faith-ful be to Thee, will faith-ful be to  
 dy - ing word, Will faith-ful be to Thee, will faith-ful be to  
 dy - ing word, Will faith-ful be to Thee, will faith-ful be to  
 dy - ing word, Will faith-ful be to Thee, will faith-ful be to

*a tempo*      *mf*      cresc.      *ten.* *ff* *a tempo*  
 Thee, to Thee, — to Thee ! —  
  
*p*      *mf*      cresc.      *ten.* *ff*  
 Thee, to Thee, — to Thee ! —  
  
*a tempo*      *mf*      cresc.      *ten.* *ff* *a tempo*  
 Thee, to Thee, — to Thee ! —  
  
*p*      *mf*      cresc.      *ten.* *ff*  
 Thee, to Thee, — to Thee ! —  
  
*p a tempo*      *mf* *molto cresc.*      *ff a tempo*

Nº 7. RECITATIVE (*Tenor & Bass*). JESUS ANSWERED, HE IT IS.

Moderato. TENOR. *mf* BASS.

Moderato. Je-sus an-swer-ed, "He it is to whom I shall give a

*dim.* *p* *mf a tempo*

sop when I have dip-ped it." And when He had dipped the sop, He

*dim.* *p* *a tempo* *mf*

gave it to Ju-das Is-ca-ri-o-t. Ju-das then hav-ing re-

*p* *rit.* *a tempo* *mf*

-ceiv-ed the sop, went im-me-di-ate-ly out: and it was night. And

*p* *rit.* *mf a tempo*

when he was gone out, Je-sus spoke to His dis-ci-ples and said:—

*p*

Nº 8. SOLO (*Bass*) and CHORUS. LET NOT YOUR HEARTS IN TROUBLE BE.

Moderato.

SOLO. *mp con espress.*

Moderato e legato.  $\text{♩} = 90$ .

Let not your hearts in trou - ble be, Be - lieve in

God, be - lieve in Me, be - lieve \_\_\_\_\_ in

Me! \_\_\_\_\_ For in\_\_\_\_ My Fa - ther's House a -

- bove, Are ma - ny man - sions bright and fair, \_\_\_\_

Which are pre - par - ed by His love, And you in  
these shall sure - ly share, shall sure - ly share!

**CHORUS.**

*a tempo*  
 Let not your hearts in trou - ble be, Be - lieve in  
*cresc.*  
*a tempo*  
 Let not your hearts in trou - ble be, Be - lieve in  
*cresc.*  
*a tempo*  
 Let not your hearts in trou - ble be, Be - lieve in  
*cresc.*  
*a tempo*  
 Let not your hearts in trou - ble be, Be - lieve in  
*cresc.*

f

dim. - , e - rit.

God, be - lieve in Me, be - lieve, be - lieve in Me! \_\_\_\_\_

f

God, be - lieve in Me, be - lieve, be - lieve in Me, in Me!

dim. - , e - rit

God, be - lieve in Me, be - lieve, be - lieve in Me, in Me!

f

God, be - lieve in Me, be - lieve, be - lieve in Me! \_\_\_\_\_

f

dim. - e - rit.

**Andante con moto.**  
**SOLO.**

*SOLO.* *cresc.*

I will not leave you com - fort-less, My Spi - rit shall re -  
*Andante con moto.*  $\text{♩} = 88$

*mp*

*cresc.*

I will not leave you com - fort-less, My Spi - rit shall re -  
Andante con moto. ♩ = 88.

**Andante con moto.** ♩ = 88.

ten.

- turn to bless: My Peace shall still a - bide with you; And

*colla voce*

dim. p mf

- turn to blessed My Peace shall still a - bide with you; — And

*a tempo*

cresc.

ten.

if ye love Me, ye shall find, What-e'er ye ask Me, I will do; What-

*a tempo*

cresc.

ten.

-e'er ye ask Me, I will do; And be ye to each o-ther kind!

**CHORUS.**

*pp a tempo*

cresc.

Let not your hearts in trou - ble be, Be -

*pp*

cresc.

Let not your hearts in trou - ble be, Be -

*pp a tempo*

cresc.

Let not your hearts in trou - ble be, Be -

*pp*

cresc.

Let not your hearts in trou - ble be, Be -

*f*

- lieve in God, be - lieve in Me, be - lieve, be -  
 - lieve in God, be - lieve in Me, be - lieve, be -  
 - lieve in God, be - lieve in Me, be - lieve, be -  
 - lieve in God, be - lieve in Me, be - lieve, be -

*a tempo*

*p* — *f* — *pp*

- lieve in Me, be - lieve in Me!  
 - lieve in Me, be - lieve in Me!  
 - lieve in Me, be - lieve in Me!  
 - lieve in Me, be - lieve in Me!

*a tempo*

*p* — *f* — *pp*

*p* — *f* — *pp*

## THE BETRAYAL.

Nº 9. RECITATIVE (*Tenor & Bass*). WHEN JESUS HAD SPOKEN THESE WORDS.

Andante. **TENOR.** *mf a tempo*

When Je-sus had spo-ken these  
words, He went forth with His dis-ci-ples o-ver the brook Ce-

*dim.* *cresc.* *dim.* *cresc.*

-dron, where there was a gar-den. And be-hold a mul-ti-tude,

*rit.* *a tempo*

— and he that was called Judas, one of the twelve, went be-fore them and drew

*rit.* *a tempo*

dim.

*near un-to Je-sus to kiss Him. But Je-sus said un-to him,*

dim.

*BASS.*  
*Lento.*  
*mp*

*dim. p*

*"Ju-das, be-tray-est thou the Son of Man with a kiss?"*

*Lento.*

Nº 10. CHORALE. OH GRACIOUS SAVIOUR.

### Moderato.

Moderato.

*mf*

Oh gra - cious Sa - viour, grant that we May ne - ver thus be

*mf*

Oh gra - cious Sa - viour, grant that we May ne - ver thus be

*mf*

Oh gra - cious Sa - viour, grant that we May ne - ver thus be

*mf*

Oh gra - cious Sa - viour, grant that we May ne - ver thus be

Moderato.  $d=80$ .

*mf*

cresc.

false to Thee! May ne - ver thus be false to Thee! Be  
cresc.

false to Thee! May ne - ver thus be false to Thee! Be  
cresc.

false to Thee! May ne - ver thus be false to Thee! Be  
cresc.

false to Thee! May ne - ver thus be false to Thee! Be  
cresc.

p a tempo

cresc.

with us in temp - ta - tion's hour, And keep us by Thy migh - ty pow'r! Grant  
cresc. dim.

with us in temp - ta - tion's hour, And keep us by Thy migh - ty pow'r! Grant  
cresc. dim.

with us in temp - ta - tion's hour, And keep us by Thy migh - ty pow'r! Grant  
cresc. dim.

with us in temp - ta - tion's hour, And keep us by Thy migh - ty pow'r! Grant  
cresc. dim.

dim.

rit.

us Thy grace from day to day, Lest we too, should our Lord be - tray.  
p.

us Thy grace from day to day, Lest we too, should our Lord betray.  
rit. p.

us Thy grace from day to day, Lest we too, should our Lord be - tray.  
p.

us Thy grace from day to day, Lest we too, should our Lord be - tray.  
rit. p.

Nº 11. RECITATIVE. (*Tenor & Bass*) THEN JESUS SAID TO THE MULTITUDE.

Moderato. *TENOR.*

Moderato. Then Je - sus said to the mul - ti - tude

BASS. *a tempo*

"Are ye come out as a - gainst a thief, with swords and staves to

take Me? I sat dai - ly with you teach-ing in the Tem-ple, and ye

laid no hold on Me! But this is your hour, and the power of dark-ness!"

*TENOR.*

Then all the dis - ci - ples for - sook Him and fled.

## Nº 12. HYMN. O BITTER HOUR OF DARKNESS.

O bitter hour of darkness,  
When these their Lord forsake!  
The vows which they had spoken,  
In terror now are broken,  
And fears their hearts o'er take.

"Lord, is it I?" they asked Him,  
"I fain would die with Thee!"  
But when rude hands would seize Him,  
Alone, alone they leave Him,  
And in the darkness flee!

Not one to stand beside Him,  
And words of comfort speak;  
Not one His danger sharing!  
Oh surely with despairing,  
His loving Heart will break.

Nº 13. RECITATIVE. (*Tenor*) AND THE WHOLE MULTITUDE.

Moderato.

And the whole mul-ti-tude of them a - rose, and

Moderato.

led Him un-to Pi-late, and be - gan to ac-cuse Him, say- - ing -

rall.

## Nº 14. CHORUS. HE STIRRETH UP THE PEOPLE.

Risoluto.

He stir - reth up the

marcato

Risoluto. ♩=112.

peo-ple, He stir-reth up the peo-ple, He stir-reth up the  
 peo-ple, He stir-reth up the peo-ple, He stir-reth up the  
 peo-ple, He stir-reth up the peo-ple, He stir-reth up the  
 peo-ple, He stir-reth up the

peo-ple, saying that He Him-self, that He Him-self is Christ, that He Him-  
 peo-ple, that He Him-self is Christ, that He Him-  
 peo-ple, saying that He Him-self, that He Him-self is Christ, that He Him-  
 peo-ple, that He Him-self is Christ, that He Him-

-self is Christ, a King! -self is Christ, a King!  
 -self is Christ, a King! -self is Christ, a King!

p cresc. ff f mf

mf  
He hath spo-ken blas-phe-my!  
He hath spo-ken blas-phe-my!

mf  
He hath spo-ken blas-phe-my!  
He hath spo-ken blas-phe-my!

mf  
cresc.  
blas-phe-my! He is guil - ty of death!  
blas-phe-my! He is guil - ty of death!  
blas-phe-my! He is guil - ty of death!  
blas-phe-my!

ff  
blas-phe-my! He is  
mf  
is guil - ty of death!  
is guil - ty of death!  
is guil - ty of death!  
guil - ty of death, is guil - ty of death!

He stir - reth up the peo - ple,  
 He stir - reth up the peo - ple,  
 He stir - reth up the peo - ple,  
 He stir - reth up the peo - ple,

*sf*

He stir-reth up the peo-ple, He stir-reth up the peo-ple, say-ing that He Him -  
 He stir-reth up the peo-ple, He stir-reth up the peo-ple, say-ing that He Him -  
 He stir-reth up the peo-ple,

-self, that He Him - self is Christ, that He Him - self is  
 that He Him - self is Christ, that He Him - self is  
 -self, that He Him - self is Christ, that He Him - self is  
 that He Him - self is Christ, that He Him - self is

*p cresc.*

Christ, a King! He hath spoken  
 Christ, a King! He hath spoken  
 Christ, a King! He hath spoken  
 Christ, a King!

blas-phe-my! blas-phe-my!  
 He hath spoken blas-phe-my! blas-phe-my!  
 blas-phe-my! blas-phe-my! He is  
 He hath spoken blas-phe-my! blas-phe-my!

He is guilty of death!  
 He is guilty of death!  
 guilty of death!  
 He is guilty of

*molto rit.*

is guilty of death! He is  
is guilty of death! He is  
is guilty of death! He is  
death, is guilty of death! He is

*f* *mf* *molto rit.*

*ten. a tempo*  
guil - ty of death!  
guil - ty of death!  
guil - ty of death!  
guil - ty of death!

*ff a tempo rit.*

## Nº 15. RECITATIVE. (Bass) PILATE SAID UNTO THEM.

Moderato. *mf*

Pi - late said un - to them "Shall I cru - ci - fy your  
Moderato.  
King? Shall I cru - ci - fy your King, your King? "And they cried out,-  
rit. *f*

## Nº 16. CHORUS. WE HAVE NO KING BUT CÆSAR!

Moderato e marcato.

We have no King but Cæsar! we have no King but Cæsar! A-  
We have no King but Cæsar! we have no King but Cæsar! A-  
We have no King but Cæsar! we have no King but Cæsar! A-  
We have no King but Cæsar! we have no King but Cæsar! A-

Moderato e marcato. ♩ = 92.

*f*

85173

-way with Him! a - way with Him! a - way with Him! Cru-ci-fy, cru-ci-fy,  
 -way with Him! a - way with Him! a - way with Him! Cru-ci-fy, cru-ci-fy,  
 -way with Him! a - way with Him! a - way with Him! Cru-ci-fy, cru-ci-fy,  
 -way with Him! a - way with Him! a - way with Him! Cru-ci-fy, cru-ci-fy,

cru - ci - fy Him! We have no King but Cæ - sar! we have no King but  
 cru - ci - fy Him! We have no King but Cæ - sar! we have no King but  
 cru - ci - fy Him! We have no King but Cæ - sar! we have no King but  
 cru - ci - fy Him! We have no King but Cæ - sar! we have no King but

Cæ - sar! we have no King but Cæ - sar! A - way with Him! a -  
 Cæ - sar! we have no King but Cæ - sar!  
 Cæ - sar! we have no King but Cæ - sar! A - way with Him! a -  
 Cæ - sar! we have no King but Cæ - sar!

-way with Him! a-way with Him! Cru - ci - fy, cru - ci - fy, cru - ci - fy Him!  
 a-way with Him! Cru - ci - fy, cru - ci - fy, cru - ci - fy Him!  
 -way with Him! a-way with Him! Cru - ci - fy, cru - ci - fy, cru - ci - fy Him!  
 a-way with Him! Cru - ci - fy, cru - ci - fy, cru - ci - fy Him!

*rit.*  
 cru - ci - fy Him! \_\_\_\_\_ *a tempo*  
 cru - ci - fy Him! \_\_\_\_\_  
 rit.  
 cru - ci - fy Him! \_\_\_\_\_  
 cru - ci - fy Him! \_\_\_\_\_  
 cru - ci - fy Him! \_\_\_\_\_  
 rit.  
*cresc. molto*  
*ff*  
*a tempo*  
*p*

*cresc.*  
*f*  
*p*

## Nº 17. RECITATIVE. (Tenor) and SOLO (Bass) AND WHEN PILATE SAW.

Andante. *mf* TENOR.

Andante. And when Pi-late saw that he could pre-vail no-thing, he took

*mf*

SOLO (Bass)

wa-ter and wash-ed his hands be-fore the mul-ti-tude, say-ing— I am *mf* *d=69*

in - no - cent, I am in - no - cent of the blood of this just Man, see ye to it! *dim.*

*a tempo*

I find no fault in Him, no fault in Him at all! He hath done

*mp a tempo*

no - thing wor - thy of death!" Then an-swered all the peo-ple and said:— *ten.*

*dim.* *p* *mf* *a tempo* *ten.*

*dim.* *p* *mf*

## Nº 18. CHORUS. HIS BLOOD BE UPON US.

Allegro moderato e marcato.

His blood be up - on us and up - on our chil - dren!

His blood be up - on us and up - on our chil - dren!

His blood be up - on us and up - on our chil - dren!

His blood be up - on us and up - on our chil - dren, His

Allegro moderato e marcato.  $\text{d}=120$ .

His blood be up-on us, His blood be up-on

His blood be up-on us, His blood be up-on

His blood be up-on

blood be up-on us,

His blood be up-on

us and up-on our chil - dren, be up-on us and up-on our  
 us and up-on our chil - dren, be up-on us and up-on our  
 us and up-on our chil - dren, be up-on us and up-on our  
 us and up-on our chil - dren, be up-on us and up-on our

chil-dren! A-way with Him! a-way with Him!  
 chil-dren! A-way with Him! a-way with Him!  
 chil-dren! A-way with Him! a-way with Him!  
 chil-dren! A-way with Him! a-way with Him!

Cru-ci-fy, cru-ci-fy, cru-ci-fy Him! Cru-ci-fy Him!  
 Cru-ci-fy, cru-ci-fy, cru-ci-fy Him! Cru-ci-fy Him!  
 Cru-ci-fy, cru-ci-fy, cru-ci-fy Him! Cru-ci-fy Him!  
 Cru-ci-fy, cru-ci-fy, cru-ci-fy Him! Cru-ci-fy Him!

Nº 19. RECITATIVE. (*Tenor*) AND THE VOICES OF THE PEOPLE.

*Andante.*

And the voi - ces of the peo - ple

*Andante.*

and of the chief priests pre - vailed, and Pi - late gave

*dim.*

sen - tence that it should be as they re - quir - ed.

*rall.*

*rall.*

## \*Nº 20. MARCHE SOLENNELLE.

*"Via Crucis"*

(Introducing the Ancient Melody "Vexilla Regis!")

Maestoso. ♩ = 92.

ff      sf      Ped.      \*

sf      Ped.      \*

sf      Ped.      \*

sf      Ped.      \*

sf      Ped.      simile

sf      sf      sf poco accel.

sf      sf      rit. e dim.

sf      f a tempo

\* This Number may be omitted if desired.

A musical score for piano, consisting of five staves of music. The score is divided into measures by vertical bar lines. The first measure starts with a dynamic of *mf*. The second measure begins with *f*, followed by *p*. The third measure starts with *f*, followed by *mf*. The fourth measure starts with *cresc.* (crescendo). The fifth measure starts with *dimerit.* (diminished merit). The sixth measure starts with *p a tempo*. The seventh measure starts with *cresc.* (crescendo). The eighth measure begins with *f*, followed by *p*. The ninth measure begins with *f*, followed by *mf*. The tenth measure begins with *p*. The eleventh measure begins with *f*.

*rit.* *p* *a tempo*  
*ff* *Ped. \** *simile*  
*ben marcato la Melodia*  
*Vex - il - la* *Re - -*  
*The Roy - al* *Ban - -*  
  
*poco rit.* *e dim.*  
  
*gis* *pro -* *de - -* *unt,*  
*ners* *for -* *- - - ward* *go,*  
  
*mf*  
*p* *a tempo*  
*ff*  
*Ful - - get* *cru - - cis* *mys -*  
*The* *Cross* *shines* *forth* *in*  
  
*rit.* *dim.* *p* *a tempo*  
*ff*  
*mys - - -* *tic* *um,* *ff Quo*  
*glow,* *Where*

car - ne car - nis con -  
 He in flesh our flesh  
 rit. e dim. p a tempo  
 - di - tor Sus Our pen -  
 Who made, - - - - - sen -  
 sus est pa -  
 - - - - - tence bore, - - - - our  
 dim. molto e rit. p  
 - ti - - bi - - lo. - - - - -  
 ran - - som paid.



Musical score for piano, page 45, featuring five staves of music:

- Staff 1:** Dynamics include *sf*, *sf rit.*, *e*, *dim.*, and *f*. Measure 1 shows triplets over three measures. Measure 2 shows triplets over three measures with a ritardando. Measures 3-4 show eighth-note patterns with a dynamic change from *e* to *dim.* Measure 5 ends with *f*.
- Staff 2:** Shows a bass line with *b* and *B* notes, and a treble line with *b* and *B* notes. Measure 1 has a bass note *b* and a treble note *B*. Measure 2 has a bass note *B* and a treble note *b*. Measures 3-4 have bass notes *b* and *B* respectively. Measure 5 ends with a bass note *B*.
- Staff 3:** Dynamics include *a tempo*, *cresc.*, *f*, and *mp*. Measure 1 starts with *a tempo*. Measures 2-3 show eighth-note patterns with a crescendo. Measures 4-5 show eighth-note patterns with *f* and *mp*.
- Staff 4:** Dynamics include *f*, *p*, *f*, and *mp*. Measures 1-2 show eighth-note patterns with *f*. Measures 3-4 show eighth-note patterns with *p*. Measures 5-6 show eighth-note patterns with *f* and *mp*.
- Staff 5:** Dynamics include *cresc.*, *f*, *dim.*, and *dim.*. Measures 1-2 show eighth-note patterns with *cresc.* and *f*. Measures 3-4 show eighth-note patterns with *dim.*. Measures 5-6 show eighth-note patterns with *dim.*.
- Staff 6:** Dynamics include *rit.*, *pp*, *f*, *p*, *rit. e dim. pp*. Measures 1-2 show eighth-note patterns with *rit.* and *pp*. Measures 3-4 show eighth-note patterns with *f*. Measures 5-6 show eighth-note patterns with *p*. Measures 7-8 show eighth-note patterns with *rit. e dim. pp*.

## THE CRUCIFIXION.

Nº 21. RECITATIVE. (Bass) AND AS THEY LED JESUS AWAY.

Andante. *mp*

And as they led Je-sus a-way, they laid hold up-on

Andante.

*mp*

Si-mon,— a Cy-re-ni-an, and on him they laid the

*dim.*

Cross, that he might bear it af-ter Je-sus.

*rit.*

*p*

*pp*

## Nº 22. HYMN. OH SEE THE SAVIOUR BENDING LOW.

1.

Oh see the Saviour bending low,  
Beneath the heavy Cross!  
His tender flesh with scourgings torn,  
His brow is pierced with cruel thorn,  
    Oh who can tell His woe!  
Is it to you, Oh passers by—  
Nothing—that Jesus Christ should die?

2.

He faints, he falls beneath the load,  
Too heavy 'tis to bear,  
On Simon now the Cross is laid,  
Oh blessed task the Lord to aid,  
    Along that bitter road!  
Is it to you, Oh passers by—  
Nothing—that Jesus Christ should die?

3.

Oh blessed Saviour, fain would we  
    Thy Cross with Simon bear,  
To share Thy pain, Oh Son of God,  
And follow Thee along the road  
    That leads to Calvary!  
To you it means, Oh passers by—  
Eternal life—that Christ should die!

Nº 23. RECITATIVE. (*Tenor*)

AND WHEN THEY WERE COME TO A PLACE CALLED GOLGOTHA.

Moderato.

*mf*

And when they were come to a place call-ed

Moderato.

*mf*

Gol - go-tha, they cru-ci-fied Him, and two o - ther with— Him, on

*ten.*

*f*

*a tempo*

*a tempo*

*a tempo*

*a tempo*

*rit.*

*mf at tempo*

ei - ther side one, and Je - sus in the midst. And

*rit.*

*mf at tempo*

*rit.*

*f*

they that pass - ed by re - vi - led Him, say - ing:

*sf*

*p*

*rit.*

## Nº 24. CHORUS. HE SAVED OTHERS.

Con spirito.

The musical score consists of ten staves of music for a four-part choir (SATB) and piano. The key signature is B-flat major (two flats), and the time signature varies between common time and 3/4. The vocal parts are: Soprano (S), Alto (A), Tenor (T), and Bass (B). The piano part is on the bottom staff. The vocal parts sing in unison. The lyrics are: "He sa - ved", "He sa - ved", "He sa - ved", "He sa - ved", "o - thers: let Him save Him - self, He sa - ved o - thers: let Him save Him - self, if He be the Christ, if He be the Christ!", "self, if He be the Christ, if He be the Christ!", "self, if He be the Christ, if He be the Christ!", "self, if He be the Christ, if He be the Christ! He". The dynamics include *f*, *sf*, *ff*, and *mf*.

Con spirito.  $\text{d}=132$ .

He sa - ved

He sa - ved

He sa - ved

He sa - ved

o - thers: let Him save Him - self, He sa - ved o - thers: let Him save Him - self, if He be the Christ, if He be the Christ!

self, if He be the Christ, if He be the Christ!

self, if He be the Christ, if He be the Christ!

self, if He be the Christ, if He be the Christ!

self, if He be the Christ, if He be the Christ! He

He trust-ed in the Lord, He trust-ed in the *cresc.*

in the *cresc.*

He trust-ed in the Lord, in the *cresc.*

trust-ed in the Lord, in the

Lord, let Him de - liv-er Him! let

Lord, let

Lord, let Him dé - liv-er Him! let

Lord, let Him de - liv-er Him! let

Him de - liv-er Him, de - liv - er Him, de - liv - er *p rit.*

Him de - liv-er Him, de - liv - er Him, de - liv - er *p rit.*

Him de - liv-er Him, de - liv - er Him, de - liv - er *p rit.*

Him de - liv-er Him, de - liv - er Him, de - liv - er

Lento e marcato.

Him: If Thou be the Son of God, if  
Him: If Thou be the Son of God, if  
Him: If Thou be the Son of God, if  
Him: If Thou be the Son of God, if  
Lento e marcato.

Thou be the Son of God, save Thy - self, save Thy -  
Thou be the Son of God, save Thy - self, save Thy -  
Thou be the Son of God, save Thy - self, save Thy -  
Thou be the Son of God, save Thy - self, save Thy -  
self, and come down from the Cross, from the Cross,  
self, and come down from the Cross, from the Cross,  
self, and come down from the Cross, from the Cross,  
self, and come down from the Cross, from the Cross,

Tempo primo.

ten. ***ff*** come down from the Cross!

ten. ***ff*** Tempo primo.

***ff*** ***sf***

## N° 25. RECITATIVE. (Bass) THEN SAID JESUS.

Moderato. ***mp***

Then said Je-sus "Fa-ther, for - give them,"

Moderato. ***mp***

p Lento.

for they know not what they do!"

***p dim.*** ***pp***

## Nº 26. HYMN. BEHOLD THE LAMB OF GOD.

The musical score consists of three staves of music. The top staff is in G clef, the middle staff is in G clef, and the bottom staff is in C clef. The time signature is 4/4 throughout. The key signature is B-flat major (two flats). The music features various note values including eighth and sixteenth notes, and rests. The bass staff provides harmonic support with sustained notes and chords.

1.

Behold the Lamb of God  
In anguish now is dying!  
His foes are gather'd round,  
With taunt to taunt replying:  
But hark! He prays in accents low—  
“Father, forgive! they do not know!”

2.

The soldiers mocking stand,  
The rulers all deride him,  
The priests with bitter scorn,  
The thieves who hang beside Him:  
But still He prays for ev'ry foe—  
“Father, forgive! they do not know!”

3.

Oh, wondrous words of love  
For all mankind thus pleading!  
The Crucified Himself  
For us is interceding  
Altho' our sins have laid Him low—  
“Father, forgive! they did not know!”

Nº 27. RECITATIVE (*Tenor & Bass*). NOW FROM THE SIXTH HOUR.

Moderato.  
TENOR. *mf*

Now from the sixth hour there was dark-ness o-ver all the

Moderato.

land un - to the ninth hour. And a - bout the

ninth hour, Je - sus cried with a loud voice, say - ing,  
*rall.*

BASS.  
*a tempo*

"My God, My God, why hast Thou for - sa - ken Me?"  
*colla voce*

N<sup>o</sup> 28. SOLO (*Tenor*), DUET (*Tenor & Bass*) and FULL CHORUS.

THE SUN WITHDRAWS ITS LIGHT.

Andante.

The sun withdraws its light, The earth in  
ter - ror quakes, in ter - ror quakes, As now the Son of God, Our

sins upon Him takes; He bears His Fa-ther's wrath, That

13618

*cresc.* *f* *dim.*  
 we may be for - giv'n, — He dies in shame on earth, that we may  
*cresc.* *f* *dim.*

*f* *mf* *colla voce*  
 live in Heav'n, — He dies in shame on earth, — that

*cresc.* *rit.* *ff a tempo*  
 we may live in Heav'n.  
*cresc.* *rit.* *ff a tempo* *sf* *sf* *np*

**DUET.**  
 Tenor. *sostenuto* *mp*  
 Thy gen-tle Feet have

Bass. *sostenuto* *mp*  
 A - long the road to Cal - va-ry, Thy gen-tle Feet have  
*legato*

trod, ————— The on - ly thing Thy Heart dis-may'd, the an-ger  
 trod, The on - ly thing, the an-ger

rit. a tempo *mf* *più mosso*  
 of Thy God: As "Man" Thou cried'st in a - gony "From  
 of Thy God: "From

*mf*  
 rit. *p a tempo* *mf* *più mosso*

cresc. *f* *rit.* *dim.*  
 this, Oh spare Thy Son!" As "God" Thy Heart gave an-swer back,  
 cresc. *f* *dim.*

this, Oh spare Thy Son!" As "God" Thy Heart gave an-swer back,

*a tempo*

"Fa - ther, Thy will be done, Thy will be done!"

"Fa - ther, Thy will be done, Thy will be done!"

*a tempo*

CHORUS.

*Maestoso.*

*ff*

Oh

Oh

Oh

Oh

*Maestoso e marcato. ♩ = 72.*

*For practice only.*

*marcato*

Son of God, and Son of Man, Thy tri-umph is com-plete, The mo-ment of Thy

Son of God, and Son of Man, Thy tri-umph is com-plete, The mo-ment of Thy

Son of God, and Son of Man, Thy tri-umph is com-plete, The mo-ment of Thy

Son of God, and Son of Man, Thy tri-umph is com-plete, The mo-ment of Thy

vic-to-ry,— Thy foes would call "de - feat" Un-to the ut-most  
 vic-to-ry,— Thy foes would call "de - feat" Un-to the ut-most  
 vic-to-ry,— Thy foes would call "de - feat" Un-to the ut-most  
 vic-to-ry,— Thy foes would call "de - feat" Un-to the ut-most

Thou hast borne all that God's law de - mands, Un-to the ut-most  
 Thou hast borne all that God's law de - mands, Un-to the ut-most  
 Thou hast borne all that God's law de - mands, Un-to the ut-most  
 Thou hast borne all that God's law de - mands, Un-to the ut-most

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rit.

molto rit.

Adagio e  
lunga tranquillo.  
*pp*

Thou hast borne all that God's law de - mands. *lunga pp* And

Thou hast borne all that God's law de - mands. *And*

rit.

molto rit.

*lunga pp* And

Thou hast borne all that God's law de - mands. *lunga pp* And

Thou hast borne all that God's law de - mands. *And*

rit.

molto rit.

Adagio e  
tranquillo.

*ff sf sf fff lunga*

rit.

*ppp*

Thy blest Spi - rit now re - turns in - to Thy Fa - ther's Hands!" *ppp*

Thy blest Spi - rit now re - turns in - to Thy Fa - ther's Hands!" *ppp*

rit.

Thy blest Spi - rit now re - turns in - to Thy Fa - ther's Hands!" *ppp*

Thy blest Spi - rit now re - turns in - to Thy Fa - ther's Hands!" *ppp*

rit.

*ppp*

Nº 29. RECITATIVE (*Tenor & Bass*).

AND WHEN JESUS HAD CRIED WITH A LOUD VOICE.

**Andante.** **TENOR.** *mf*

TENOR. *mf*

And when Je-sus had cried with a loud voice, He said ...

Andante.

*mf*

BASS.  
*mp sostenuto*

“Fa - ther, Fa - ther, in - to Thy \_\_\_\_\_ Hands, in - to Thy \_\_\_\_\_

*mp a tempo*

Hands I com - mend My Spi - rit,” “Fa - ther, into Thy Hands,

*dim.*

— in - to Thy Hands I com - mend My Spi - rit!”

*mf*

*dim.* *p* *dim.* *pp*

*mf a tempo*

And hav-ing said this, — He bowed His Head, and gave up the Ghost.

*dim. e rit.* *p* *dim.* *pp*

*mf a tempo*

*dim. e rit.* *p* *dim.* *pp*

## Nº 30. CHORUS. LIFT UP YOUR HEADS, YE GATES.

Allegro con spirito.

Lift up your heads, ye gates! Ye portals  
cresc.

Lift up your heads, ye gates! Ye portals  
cresc.

Lift up your heads, ye gates! Ye portals  
cresc.

Lift up your heads, ye gates! Ye portals  
cresc.

Lift up your heads, ye gates! Ye portals  
cresc.

Allegro con spirito. ♩ = 126.

Lift up your heads, ye gates! Ye portals

*f*      cresc.      ff

o - pen wide! — Lift up your heads, ye gates! Ye portals o - pen

o - pen wide! — Lift up your heads, ye gates! cresc.

o - pen wide! — Lift up your heads, ye gates! Ye portals o - pen

o - pen wide! — Lift up your heads, ye gates!

*f*      mf      cresc.

wide, ye por-tals o - pen wide! The work is fin - ished, the  
 wide, ye por-tals o - pen wide! The work is fin - ished, the  
 wide, ye por-tals o - pen wide! The work is fin - ished, the  
 wide, ye por-tals o - pen wide! The work is fin - ished, the  
 wide, ye por-tals o - pen wide! The work is fin - ished, the

*sf pp*

*legato*

*cresc. poco a poco*

work is fin - ished, the work is fin - ished, the work is  
*cresc. poco a poco*

work is fin - ished, the work is fin - ished, the work is  
*cresc. poco a poco*

work is fin - ished, the work is fin - ished, the work is  
*cresc. poco a poco*

work is fin - ished, the work is fin - ished, the work is

*cresc. poco a poco*

fin - ished, And the Son of Man is glo - rified! The  
*ff*

fin - ished, And the Son of Man is glo - rified! The  
*ff*

fin - ished, And the Son of Man is glo - rified! The  
*ff*

fin - ished, And the Son of Man is glo - rified! The  
*ff*

Son of Man is glo - ri - fied, is glo - ri - fied!

*meno mosso*

-fied! The Tem-ple's veil is  
-fied! The Tem-ple's veil is  
-fied! The Tem-ple's veil is  
-fied! The Tem-ple's veil is

*meno mosso*

dim. molto — p p

rent! No need for priestly aid! The Son of God Him - self Hath  
rent! No need for priestly aid! The Son of God Him - self Hath  
rent! No need for priestly aid! The Son of God Him - self Hath  
rent! No need for priestly aid! The Son of God Him - self Hath

*a tempo*

made. Re-joice, the Lord is King! — Re-joice, the Lord is King,  
*a tempo*

made. Re-joice, the Lord is King! — Re-joice, the Lord is King,  
*a tempo*

made. Re-joice, the Lord is King! — Re-joice, the Lord is King, the Lord is  
*a tempo*

made. Re-joice, the Lord is King! — Re-joice, the Lord is King,

*a tempo*

rit.                      *ff*              *a tempo*

the Lord is King!                      The Lamb that hath been

*ff*

rit.              is King!

rit.              *ff*              *a tempo*

King,              is King!

*ff*              *mp*

is King! The Lamb that hath been slain,-

rit.              *ff*              *mp*

*f*

slain,- Is now ex - alt - ed, — ex - alt - ed o - ver

*f*

Is now ex - alt - ed, — ex - alt - ed o - ver

*f*

earth and in the Heav'n's to reign. Re - joice, the Lord is King! — The  
 and in the Heav'n's to reign. Re - joice, the Lord is King! — The  
 earth and in the Heav'n's to reign. Re - joice, the Lord is King! — The  
 and in the Heav'n's to reign. Re - joice, the Lord is King! — The

Lamb that hath been slain, Is now exalted o - ver earth and in the Heav'n's to  
*cresc.* *rit. e cresc.*

Lamb that hath been slain, Is now exalted o - ver earth and in the Heav'n's to  
*cresc.* *rit. e cresc.*

Lamb that hath been slain, Is now exalted o - ver earth and in the Heav'n's to  
*cresc.* *rit. e cresc.*

Lamb that hath been slain, Is now exalted o - ver earth and in the Heav'n's to  
*cresc.* *rit. e cresc.*

*cresc.* *rit. e cresc.*

*ff a tempo*

reign. —

*ff*

reign. —

*a tempo*

reign. —

*ff*

For

reign. —

*f marcato*

For "Wor - thy,

*ff a tempo*

*sf*

*sf*

*sf*

*sf*

*f marcato*

*mf*

For "Wor - thy is His Name!" for "Wor - thy,

*mf*

For "Wor - thy is His Name!" for

"Wor - thy, for Wor - thy is His Name!" for "Wor - thy

*mf*

Wor - thy is His Name!" for "Wor - thy is His Name!"

Worthy is His Name!" for "Worthy is His Name!" ten thousand voi - ces sing,  
 "Wor - thy, Wo - thy is His Name!" ten thousand voi - ces sing,  
 is \_\_\_\_ His Name!" for "Worthy is His Name!" ten thousand voi - ces sing,  
 for "Wor - thy is \_\_\_\_ His Name!" ten thousand voi - ces sing,

ten\_ thousand voi - ces sing, ten\_ thousand voi - ces sing, "Wor - thy is His  
 cresc. cresc. mf  
 ten thousand voi - ces sing, ten thousand voi - ces sing, "Wor - thy is His  
 cresc. cresc.  
 ten\_ thousand voi - ces sing, ten\_ thousand voi - ces sing,  
 cresc. cresc. mf  
 ten thousand voi - ces sing, ten thousand voi - ces sing, "Wor - thy is His  
 cresc. cresc. cresc. cresc. mf

rit.e cresc. *ff*

Name!" "Wor - thy is His Name!" "Wor - thy is His Name!"  
 rit.e cresc. *ff*

Name!" "Wor - thy is His Name!" "Wor - thy is His Name!"  
*mf* cresc. rit.e cresc. *ff*

"Wor - thy is His Name!" "Wor - thy is His Name, is His Name!"  
 rit.e cresc. *ff*

Name!" "Wor - thy is His Name!" "Wor - thy is His Name!"

*a tempo*

*mf* Lift up your heads, ye gates! Lift up your heads, ye gates! Ye portals o - pen  
*f* *mf*

*mf* Lift up your heads, ye gates! Lift up your heads, ye gates! Ye portals o - pen  
*f* *mf*

*mf a tempo* Lift up your heads, ye gates! Lift up your heads, ye gates! Ye portals o - pen  
*f* *mf*

Lift up your heads, ye gates! Lift up your heads, ye gates! Ye portals o - pen

*a tempo*

*a tempo*

wide! Ye portals o - pen wide! And greet your Lord and King, — and  
wide! Ye portails o - pen wide! And greet your Lord and King, — and  
wide! Ye portals o - pen wide! And greet your Lord and King, — and  
wide! Ye portails o - pen wide! And greet your Lord and King, — and

*p* *a tempo* *cresc.*

greet your Lord and King! — For "Wor - thy is His Name!" —  
greet your Lord and King! — For "Wor - thy is His Name!" —  
greet your Lord and King! — For "Wor - thy is His Name!" —  
greet your Lord and King! — For "Wor - thy is His Name!" —

*f* *p* *p* *p* *p*

Lift up your heads, ye gates! — Lift up your heads, ye gates! — And  
Lift up your heads, ye gates! — Lift up your heads, ye gates! — And  
Lift up your heads, ye gates! — Lift up your heads, ye gates! — And  
Lift up your heads, ye gates! — Lift up your heads, ye gates! — And

*mf* *f* *f* *f*

*a tempo p cresc.*

*a tempo p cresc.*

greet your Lord and King,— your Lord and King,— your  
greet your Lord and King,— your Lord and King,— your  
*a tempo p cresc.*

greet your Lord and King,— your Lord and King,— your  
greet your Lord and King,— your Lord and King,— your

*a tempo*

*mf f*

*molto rit. e cresc.*

*ten. fff*

*a tempo*

Lord and King!

*ten. fff*

Lord, your Lord and King!  
*molto rit. e cresc.*  
Lord, your Lord and King!

*ten. fff*

Lord and King!

*ten. fff*

Lord, your Lord and King!

*molto rit. e cresc.*

*ten. fff a tempo*





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COME, REDEEMER OF OUR RACE	... ...	1/0	—	—	—	—	—
FROM DEPTHS OF WOE I CALL ON THEE	1.0	—	—	—	—	—	—
GIVE THE HUNGRY MAN THY BREAD	... 1.0	—	—	—	—	—	—
GOD GOETH UP WITH SHOUTING	... 1/0	—	—	—	—	—	—
GOD SO LOVED THE WORLD	... 1/0	—	—	—	—	—	—
GOD'S TIME IS THE BEST (SOL-FA, 0/6)	... 1/0	—	—	—	—	—	—
HOW BRIGHTLY SHINES (CHORUSES) (SOL-FA, 0/6)	1.0	—	—	—	—	—	—
IF THOU BUT SUFFEREST GOD TO GUIDE	1.0	—	—	—	—	—	—
JESU, PRICELESS TREASURE (SOL-FA, 0/6)	1.0	—	—	—	—	—	—
JESUS, NOW WILL WE PRAISE THEE	1.0	—	—	—	—	—	—
JESUS'S SLEEPS, WHAT HOPE REMAINETH	1.0	—	—	—	—	—	—
LET SONGS OF REJOICING	1.0	—	—	—	—	—	—
LORD IS A SUN AND SHIELD, THE	1.0	—	—	—	—	—	—
LORD IS MY SHEPHERD, THE	1.0	—	—	—	—	—	—
(DITTO, CHORUSES ONLY, SOL-FA, 0/2)							
LORD, REBUKE ME NOT	... ...	1/0	—	—	—	—	—
MAGNIFICAT, IN D	... ...	1/0	—	—	—	—	—
MASS, IN B MINOR (Choruses only, SOL-FA, 2/0)	2.6	3/0	4/0				
MISSA BREVIS, IN A	1/6	—	—	—	—	—	—
MY SPIRIT WAS IN HEAVINESS (SOL-FA, 0/9)	1/0	—	—	—	—	—	—
NOW SHALL THE GRACE (SOL-FA, 0/6)	0.6	—	—	—	—	—	—
O LIGHT EVERLASTING (SOL-FA, 0/6)	1/0	—	—	—	—	—	—
J. S. BACH (continued).							
O PRAISE THE LORD FOR ALL HIS MERCIES	1.0	—	—	—	—	—	—
O TEACH ME, LORD, MY DAYS TO NUMBER	1.0	—	—	4.0			
PASSION (ST. JOHN)	... ...	2/0	2/6	—	—	—	—
PASSION (ST. MATTHEW)	... ...	2/0	2/6	—	—	—	—
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(CHORUSES ONLY, SOL-FA, 1/0)							
PHÆBUS AND PAN	... ...	1.6	—	—	—	—	—
PRAISE OUR GOD WHO REIGNS IN HEAVEN	1/0	—	—	—	—	—	—
PRAISE THOU THE LORD, JERUSALEM	... ...	1.0	—	—	—	—	—
SAGES OF SHEBA, THE	... ...	1.0	—	—	—	—	—
SING YE TO THE LORD (Motet)	(SOL-FA, 1/0)	1.0	—	—	—	—	—
SLEEPERS, WAKE (SOL-FA, 0/6)	... ...	1.0	—	—	—	—	—
SPRIT ALSO HELPETH US, THE (Motet)	... 1.0	—	—	—	—	—	—
STRIKE, THOU HOUR SO LONG EXPECTED	1.0	—	—	—	—	—	—
STRONGHOLD SURE (CHORUSES ONLY, SOL-FA, 0/3)	1/0	—	—	—	—	—	—
THERE IS NOUGHT OF SOUNDNESS	... ...	1.0	—	—	—	—	—
THOU GUIDE OF ISRAEL	... ...	1.0	—	—	—	—	—
WAILING, CRYING, MOURNING	... ...	1.0	—	—	—	—	—
WATCH YE, PRAY YE	... ...	1.0	—	—	—	—	—
WHEN WILL GOD RECALL MY SPIRIT	... 1.0	—	—	—	—	—	—
GRANVILLE BANTOCK.							
FIRE-WORSHIPPERS	... ...	2/6	—	—	—	—	—
J. BARNBY.							
KING ALL GLORIOUS (SOL-FA, 0/14)	... ...	0.6	—	—	—	—	—
LORD IS KING (67th Psalm) (SOL-FA, 1/0)	... ...	1.6	2.0	—	—	—	—
REBEKAH (SOL-FA, 0/9)	... ...	1.0	1/3	2/6			
J. F. BARNETT.							
ANCIENT MARINER (SOL-FA, 2/0)	... ...	3/6	4/0	5/0			
PARADISE AND THE PERI	... ...	4/0	—	5/0			
WISHING BELL (Female voices) (SOL-FA, 1/0)	... ...	2/6	—	—			
MARMADUKE BARTON.							
MASS IN A MAJOR (For Advent and Lent)	... ...	1/0	—	—	—	—	—
HUBERT BATH.							
THE WAKE OF O'CONNOR	... ...	2.6	—	—	—	—	—
BEETHOVEN.							
CALM SEA AND A PROSPEROUS VOYAGE	... 0.4	—	—	—	—	—	—
CHORAL FANTASIA (SOL-FA, 0/3)	... ...	1.0	—	—	—	—	—
CHORAL SYMPHONY	... ...	2/6	—	—	—	—	—
DITTO VOCAL PORTION (SOL-FA, 0/6)	... 1.6	—	—	—	—	—	—
COMMUNION SERVICE, IN C	... ...	1.6	—	—	—	—	—
ENGEDI; OR, DAVID IN THE WILDERNESS	1.0	1/3	2/6				
FIDELIO (Opera)	... ...	3/6	—	5/0			
DITTO (CHORUSES ONLY)	... ...	2/0	—	—	—	—	—
DITTO (Finale, Act II.)	... ...	1/6	—	—	—	—	—
MASS, IN C (SOL-FA, 1/0)	... ...	1.6	1/6	2/6			
MASS, IN D	... ...	2.0	2/6	3/2			
MASS, IN E	... ...	1.9	1.6	2/3			
MASS, IN OLIVES (CHORUSES, SOL-FA, 0/6)	... ...	0.6	1.0	—	—	—	—
DITTO (CHORUSES ONLY)	... ...	0.6	1.0	—	—	—	—
PRIDE OF MUSIC	... ...	1/3	2/6	3/0			
RUINS OF ATHENS (SOL-FA, 0/6)	... ...	1/3	—	—	—	—	—
A. H. BEHREND.							
SINGERS FROM THE SEA (Female Voices)	... 1/6	—	—	—	—	—	—
(DITTO, SOL-FA, 0/9)							
THROUGH THE YEAR (Female Voices)	... 2.0	—	—	—	—	—	—
(DITTO, SOL-FA, 0/9)							
BELLINI.							
NORMA (Opera)	... ...	3.6	—	5/0			
I PURITANI (Opera)	... ...	3.6	—	5/0			
SONNAMBULA (Opera)	... ...	3.6	—	5/0			
WILFRED BENDALL.							
LADY OF SHALOTT (Female voices)	... 1/6	—	—	—	—	—	—
(DITTO, SOL-FA, 0/8)							
LEGEND OF BRÉGENZ (Female voices)	... 1/6	—	—	—	—	—	—
(DITTO, SOL-FA, 0/8)							
SONG DANCES. Vocal Suite. (Female Voices)	... 1/0	—	—	—	—	—	—
(DITTO, SOL-FA, 0/6)							
KAREL BENDL.							
WATER-SPRITE'S REVENGE (Female voices)	... 1/0	—	—	—	—	—	—
JULIUS BENEDICT.							
LEGEND OF ST. CECILIA (SOL-FA, 1/0)	... 2/6	3/0	4/0				
PASSION MUSIC (from ST. PETER)	... 1/6	—	—	—	—	—	—
ST. PETER	... ...	3/0	3/6	5/0			
GEORGE J. BENNETT.							
EASTER HYMN	... ...	1/0	—	—	—	—	—
W. STERNDALE BENNETT.							
INTERNATIONAL EXHIBITION ODE (1862)	... 1/0	—	—	—	—	—	—
MAY QUEEN (SOL-FA, 0/6)	... ...	1.0	—	1/6	2/6		
DITTO (CHORUSES ONLY)	... ...	0.8	1/2	—	—	—	—
WOMAN OF SAMARIA (SOL-FA, 0/9)	... ...	1.0	1/6	3/0			

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July, 1913.

	Paper Cover.	Paper Boards.	Cloth Gilt.		Paper Cover.	Paper Boards.	Cloth Gilt.
HECTOR BERLIOZ.				WILLIAM CARTER.			
CHILDHOOD OF CHRIST (Choruses, SOL-FA, 0/8)	2/0	—	—	PLACIDA (Choruses only, 1/0) ...	... 2/0	2/6	4/0
FAUST (Choruses, SOL-FA, 1/0) ...	2/6	—	—	CHERUBINI.			
TE DEUM LAUDAMUS (Latin) (SOL-FA, 1/6) ...	2/0	—	—	FIRST REQUIEM MASS, C MINOR (Lat. and Eng.) 1/0 1/6 2/6			
G R. BETJEMANN.				SECOND MASS, IN D MINOR ...	... 2/0	2/6	3/6
SONG OF THE WESTERN MEN ...	1/0	—	—	THIRD MASS, IN A (Coronation) ...	... 1/0	1/6	2/6
HUGH BLAIR.				FOURTH MASS, IN C ...	... 1/0	1/6	2/6
BLESSED ARE THEY WHO WATCH (Advent) 1/6 —				E. T. CHIPP.			
HARVEST-TIDE ...	1/0	—	—	NAOMI ...	... 2/0	—	—
SONG OF DEBORAH AND BARAK ...	2/6	—	—	HAMILTON CLARKE.			
TRAFalgar (SOL-FA, 0/8) ...	1/6	—	—	DAISY CHAIN (Operetta, Children's voices) (SOL-FA, 0/9) 2/6 —			
JOSIAH BOOTH.				DRUMS AND VOICES (ditto) (SOL-FA, 0/9) 2/0 —			
DAY OF REST (Female voices) (SOL-FA, 0/9) ...	1/6	—	—	HORNPIPE HARRY (ditto) (SOL-FA, 0/9) 2/6 —			
RUTLAND BOUGHTON.				MISSING DUKE (ditto) (SOL-FA, 0/9) 2/6 —			
INVINCIBLE ARMADA ...	1/6	—	—	PEPIN THE PIPPIN (ditto) (SOL-FA, 0/9) 2/6 —			
MIDNIGHT ...	2/0	—	—	FREDERIC CLIFFE.			
SKELETON IN ARMOUR ...	2/0	—	—	NORTH-EAST WIND (SOL-FA, 0/9) ...	... 2/0	2/6	—
KATE BOUNDY.				GERARD F. COBB.			
RIVAL FLOWERS (Operetta, Children's voices) ...	1/6	—	—	MY SOUL TRULY WAITETH ...	... 1/0	—	—
(Ditto, SOL-FA, 0/6) ...				SONG OF TRAFALGAR (Men's voices) ...	... 2/0	—	—
E. M. BOYCE.				S. COLERIDGE-TAYLOR.			
LAY OF THE BROWN ROSARY ...	1/6	—	—	A TALE OF OLD JAPAN (SOL-FA, 1/6) ...	... 2/6	3/0	—
SANDS OF CORRIEMIE (Female voices) (SOL-FA, 0/6) ...	1/6	—	—	ATONEMENT ...	... 3/6	4/0	5/0
YOUNG LOCHINVAR ...	1/6	—	—	BLIND GIRL OF CASTEL-CUILLÉ (SOL-FA, 1/0) 2/6 3/0 —			
J. BRAHMS.				BON-B IN SUITE (SOL-FA, 1/0) ...	... 2/0	—	—
REQUIEM (SOL-FA, 1/0) ...	1/0	1/6	—	DEATH OF MINNEHAHA (SOL-FA, 1/0) ...	... 1/0	—	—
RHAPSODY (SOL-FA, 0/3) ...	0/8	—	—	ENDYMION'S DREAM (SOL-FA, 0/9) ...	... 1/6	—	—
SONG OF DESTINY ...	1/0	—	—	HIAWATHA'S WEDDING-FEAST (SOL-FA, 1/0) ...	... 1/6	—	—
C. BRAUN.				(Ditto, German words) ...	... 3/0	—	—
COUNTRY MOUSE AND THE TOWN MOUSE ...				HIAWATHA'S DEPARTURE (SOL-FA, 1/0) ...	... 2/0	—	—
(Children's voices) (SOL-FA, 0/4) ...	1/0	—	—	KUBLA KHAN (A Rhapsody) (SOL-FA, 1/0) ...	... 1/6	—	—
QUEEN MAB AND THE KOBOLDS (Operetta, Children's voices) (SOL-FA, 0/9) ...	2/0	—	—	MEG BLANE (SOL-FA, 0/9) ...	... 2/0	—	—
SIGURD ...	5/0	—	—	SCENES FROM THE SONG OF HIAWATHA (SOL-FA, 2/0) ...	... 3/6	4/0	5/0
SNOW QUEEN (Operetta, Children's voices) ...	1/0	—	—	(Ditto, SOL-FA, 2/0) ...			
(Ditto, SOL-FA, 0/6) ...				FREDERICK CORDER.			
A. HERBERT BREWER.				BRIDAL OF TRIERMAIN (SOL-FA, 1/0) ...	... 2/6	—	—
EMMAUS (SOL-FA, 0/9) ...	1/6	2/0	—	MICHAEL COSTA.			
HOLY INNOCENTS ...	2/0	—	—	DREAM ...	... 1/0	—	—
O PRAISE THE LORD ...	1/0	—	—	H. COWARD.			
O SING UNTO THE LORD (8th Psalm) ...	1/6	—	—	GARETH AND LINET (SOL-FA, Choruses only, 1/0) 2/6 —			
SIR PATRICK SPENS (SOL-FA, 0/8) ...	1/6	—	—	STORY OF BETHANY (SOL-FA, 1/0) ...	... 2/6	3/0	—
SONG OF EDEN ...	1/0	—	—	F. H. COWEN.			
SUMMER SPORTS ...	1/8	—	—	CHRISTMAS SCENES (Female voices) (SOL-FA, 0/9) 2/0 —			
J. C. BRIDGE.				CORONATION ODE ...	... 1/6	—	—
DANIEL ...	3/6	—	—	DAUGHTER OF THE SEA (Female voices) (SOL-FA, 1/0) 2/0 —			
RESURGAM ...	1/6	—	—	HE GIVETH HIS BELOVED SLEEP (SOL-FA, 0/6) 1/0 —			
RUDEL ...	4/0	—	—	JOHN GILPIN (SOL-FA, 1/0) ...	... 2/0	—	—
J. F. BRIDGE.				ODE TO THE PASSIONS (SOL-FA, 1/0) ...	... 2/0	—	—
BALLAD OF THE CLAMPERDOWN ...	1/0	—	—	ROSE OF LIFE (Female voices) (SOL-FA, 0/9) ...	... 2/0	—	—
(Ditto, SOL-FA, 0/8) ...				RUTH (Oratorio) (SOL-FA, 1/6) ...	... 4/0	4/6	5/0
BOADICEA ...	2/6	—	—	SLEEPING BEAUTY (SOL-FA, 1/6) ...	... 2/6	3/0	4/0
CALLIRHOË (SOL-FA, 1/6) ...	2/6	3/3	4/0	SONG OF THANKSGIVING ...	... 1/6	—	—
CRADLE OF CHRIST ("Statua Mater Speciosa") ...	1/6	—	—	ST. JOHN'S EVE (SOL-FA, 1/6) ...	... 2/6	3/0	4/0
FLAG OF ENGLAND (SOL-FA, 0/9) ...	1/6	—	—	SUMMER ON THE RIVER (Female vv.) (SOL-FA, 0/9) ...	... 2/0	—	—
FORGING THE ANCHOR (SOL-FA, 1/0) ...	1/6	—	—	THORGRIM (Opera) ...	... 5/0	—	7/6
FROGS AND THE OX (Children's voices) (SOL-FA, 0/6) ...	1/0	—	—	VEIL (Oratorio) ...	... 3/0	3/6	5/0
HYMN TO THE CREATOR ...	1/0	—	—	VILLAGE SCENES (Female voices) (SOL-FA, 0/9) ...	... 1/6	—	—
INCHCAPE ROCK (SOL-FA, 0/6) ...	1/0	—	—	WATER LILY ...	... 2/5	—	—
LOBSTER'S GARDEN PARTY (Children's voices) ...	1/0	—	—	J. W. COWIE.			
(Ditto, SOL-FA, 0/4) ...				VIA CRUCIS (SOL-FA, 1/0) ...	... 1/6	—	—
LORD'S PRAYER (SOL-FA, 0/6) ...	1/0	—	—	A. L. COWLEY.			
MOUNT MORIAH ...	3/0	—	—	HARVEST COVENANT (SOL-FA, 1/0) ...	... 2/0	—	—
NINEVEH ...	2/6	3/0	4/0	THE EVANGEL (SOL-FA, 0/8) ...	... 1/0	—	—
ROCK OF AGES (Latin and English) (SOL-FA, 0/4) ...	1/0	—	—	J. MAUDE CRAMENT.			
SONG OF THE ENGLISH (SOL-FA, 0/6) ...	1/0	—	—	I WILL MAGNIFY THEE, O GOD (15th Psalm) ...	... 2/6	—	—
SPIDER AND THE FLY (Children's voices) ...	1/0	—	—	LITTLE RED RIDING-HOOD (Female voices) ...	... 2/0	—	—
(Ditto, SOL-FA, 0/6) ...				W. CROTCH.			
EDWARD BROOME.				PALESTINE ...	... 3/0	3/6	4/0
HYMN OF TRUST ...	1/0	—	—	W. H. CUMMINGS.			
DUDLEY BUCK.				FAIRY RING ...	... 2/6	—	—
LIGHT OF ASIA ...	3/0	3/6	5/0	W. G. CUSINS.			
EDWARD BUNNETT.				TE DEUM, IN B FLAT ...	... 1/6	—	—
OUT OF THE DEEP (130th Psalm) ...	1/0	—	—	B. J. DALE.			
T. A. BURTON.				BEFORE THE PALING OF THE STARS ...	... 1/0	—	—
CAPTAIN REECE (Boys' voices) (SOL-FA, 0/6) ...	1/0	—	—	FÉLICIEN DAVID.			
MARSHINNT (Boys' voices) (SOL-FA, 0/6) ...	1/0	—	—	DESERT (Male voices) (SOL-FA, 0/8) ...	... 1/6	2/0	3/0
TRAGEDY OF COCK ROBIN (Short Action Piece) ...	0/8	—	—	W. T. DAVID.			
(Children's voices) (SOL-FA, 0/3) ...				BLIND MAN OF JUDAH (SOL-FA, 1/0) ...	... 2/0	2/6	—
TARN OF THE NANCY REIL (Boys' voices) ...	1/0	—	—	H. WALFORD DAVIES.			
(Ditto, SOL-FA, 0/6) ...				EVERYMAN (Founded upon the old Morality play) (SOL-FA, 2/0) ...	... 3/0	4/0	—
W. BYRD.				HERVE RIEL (SOL-FA, 0/8) ...	... 1/0	—	—
MASS FOR FOUR VOICES ...	2/6	—	—	HUMPTY-DUMPTY (for Children) (SOL-FA, 0/9) ...	... 1/6	—	—
CARISSIMI.				LIFT UP YOUR HEARTS (Sacred Symphony) ...	... 2/6	—	—
JEPHTHAH ...	1/0	—	—	NOBLE NUMBERS ...	... 3/0	—	—
A. VON AHN CARSE.				ODE ON TIME ...	... 1/0	—	—
LAY OF THE BROWN ROSARY ...	2/6	—	—	TEMPLE (Oratorio) ...	... 4/0	5/0	6/0
				THREE JOVIAL HUNTSMEN (Fo fo) ...	... 1/6	—	—

	Paper Cover	Paper Boards	Cloth Gilt		Paper Cover	Paper Boards	Cloth Gilt
DONIZETTI.				ROBERT FRANZ.			
LA FIGLIA DEL REGGIMENTO (Opera) ...	3/6	—	5/0	PRAISE YE THE LORD (117th Psalm) ...	1/0	—	—
LUCIA DI LAMMERMOOR (Opera) ...	3/6	—	5/0	A. M. FRIEDLANDER.			
LUCREZIA BORGIA (Opera) ...	3/6	—	5/0	MUSIC "TO ZION" ...	1/6	—	—
F. G. DOSSERT.				RETURN TO ZION ...	2/6	—	—
COMMUNION SERVICE, IN E MINOR ...	2/0	—	—	NIELS W. GADE.			
T. F. DUNHILL.				CHRISTMAS EVE (SOL-FA, 0/4) ...	1/0	1/6	—
FROLIC SOME HOURS (Children's Voices) (SOL-FA, 0/6) 1/6	—	—	—	COMALAI ...	2/0	2/3	4/0
TUBAL CAIN (SOL-FA, 0/6) ...	1/0	—	—	CRUSADERS (SOL-FA, 1/0) ...	2/0	2/6	4/0
R. DUNSTAN.				ERL-KING'S DAUGHTER (SOL-FA, 0/9) ...	1/0	1/6	2/6
A MIDSUMMER NIGHT'S DREAM (arr. for the use of Schools) ...	1/0	—	—	PSYCHE (SOL-FA, 1/6) ...	2/6	3/0	4/0
THE TEMPEST (arr. for the use of Schools) ...	0/9	—	—	SPRING'S MESSAGE (SOL-FA, 0/3) ...	0/8	—	—
ANTONIN DVORAK.				ZION ...	1/0	1/6	2/6
AT THE FOOT OF THE CROSS (Stabat Mater) 2/0 3/0 4/0	(SOL-FA, 1/6)			HENRY GADSBY.			
COMMUNION SERVICE, IN D ...	1/6	—	—	ALCESTIS (Male voices) ...	4/0	—	—
MASS, IN D ...	1/6	—	—	COLUMBUS (Male voices) ...	2/6	—	—
PATRIOTIC HYMN, ...	1/6	—	—	LORD OF THE ISLES (SOL-FA, 1/6) ...	2/6	—	—
DITTO (German and Bohemian Words) 3/0 —				F. W. GALPIN.			
REQUIEM MASS ...	5/0	6/0	7/6	OLDE ENGLYSHE PASTYMES (Children's voices) 1/6	—		
SPECTRE'S BRIDE (SOL-FA, 1/6) ...	3/0	3/6	5/0	H. BALFOUR GARDINER.			
DITTO (German and Bohemian Words) 6/0 —				NEWS FROM WHYDAH (SOL-FA, 0/3) ...	0/8	—	—
ST. LUDMILA ...	5/0	6/0	7/6	G. GARRETT.			
DITTO (German and Bohemian Words) 8/0 —				HARVEST CANTATA (SOL-FA, 0/6) ...	1/0	—	—
SIAGAT MATER (Latin only) (SOL-FA, 1/6) ...	2/6	3/0	4/0	SHUNAMMITE ...	3/0	—	—
A. E. DYER.				TWO ADVENTS ...	1/6	—	—
ELECTRA OF SOPHOCLES (Male voices) ...	1/6	2/0	—	A. R. GAUL.			
SALVATOR MUNDI ...	2/6	—	—	AROUND THE WINTER FIRE (Female voices) ...	2/0	—	—
H. J. EDWARDS.				(DITTO, SOL-FA, 0/9)			
ASCENSION ...	2/6	—	—	ELFIN HILL (Female voices) ...	2/0	—	—
EPIPHANY ...	2/0	—	—	HARE AND THE TORToise (Children's voices) 1/0	—		
PRAYER TO THE HOLIEST ...	1/6	—	—	(DITTO, SOL-FA, 0/6)			
RISEN LORD ...	2/6	—	—	HOLY CITY (SOL-FA, 1/0) ...	2/6	3/0	4/0
EDWARD ELGAR.				ISRAEL IN THE WILDERNESS (SOL-FA, 1/0) ...	2/6	3/0	4/0
APOSTLES ...	5/0	6/0	7/6	JOAN OF ARC (SOL-FA, 1/0) ...	2/6	3/0	4/0
(DITTO, Choruses and Words of Solos only, SOL-FA, 2/6) (DITTO, German Words, 8 Mark)				LEGEND OF THE WOOD (Children's voices) 1/0	—		
BANNER OF ST. GEORGE (SOL-FA, 1/0) ...	1/6	—	—	(DITTO, SOL-FA, 0/8)			
BLACK KNIGHT (SOL-FA, 1/0) ...	2/0	—	—	PASSION SERVICE ...	2/6	3/0	4/0
CARACTACUS (SOL-FA, Choruses only, 1/6) ...	3/6	4/0	5/0	PRINCE OF PEACE (SOL-FA, 1/0) ...	2/6	3/0	4/0
DREAM OF GERONTIUS ...	3/6	4/0	5/0	RUTH (SOL-FA, 0/9) (CHORUSES ONLY, 1/0) ...	2/0	2/6	4/0
(DITTO, SOL-FA, Choruses only, 1/6) (DITTO, French Words, Prix fr. 7.50 net)				SONG OF LIFE (SOL-FA, 0/6) ...	1/0	—	—
GREAT IS THE LORD (8th Psalm) (SOL-FA, 0/6) ...	0/8	—	—	TEN VIRGINS (SOL-FA, 1/0) ...	2/6	3/0	4/0
MUSIC MAKERS, THE (SOL-FA, 1/6) ...	2/6	3/0	4/0	TOILERS OF THE DEEP (Female voices) ...	2/0	—	—
KINGDOM ...	5/0	6/0	7/6	UNA (SOL-FA, 1/0) ...	2/6	3/0	4/0
(DITTO, Choruses and Words of Solos only, SOL-FA, 2/6) (DITTO, German Words, 5 Mark)				FR. GERNSHHEIM.			
KING OLAF (SOL-FA, Choruses only, 1/6) ...	3/0	3/6	5/0	SALAMIS. A TRIUMPH SONG (Male voices) ... 1/0	—		
LIGHT OF LIFE (Lux Christi) (SOL-FA, 1/0) ...	2/6	—	—	E. OUSELEY GILBERT.			
TE DEUM AND BENEDICTUS ...	1/0	—	—	SANTA CLAUS AND HIS COMRADES (Operetta, Children's voices) (SOL-FA, 0/8) ... 2/0	—		
ROSALIND F. ELLICOTT.				F. E. GLADSTONE.			
BIRTH OF SONG ...	1/6	—	—	PHILIPPI ...	2/6	—	—
ELYSIUM ...	1/0	—	—	GLUCK.			
GUSTAV ERNEST.				IPHIGENIA IN AULIS (Opera) ...	3/6	—	5/0
ALL THE YEAR ROUND (Female vv.) (SOL-FA, 0/9) 1/6	—			IPHIGENIA IN TAURIS (Opera) ...	3/5	—	5/0
HARRY EVANS.				ORPHEUS (CHORUSES ONLY, SOL-FA, 1/0) ...	3/6	—	—
VICTORY OF ST. GARMON (SOL-FA, 0/9) ...	1/6	—	—	DITTO (ACT II. ONLY) ...	1/6	—	—
A. J. EYRE.				DITTO (ACT II. CHORUSES ONLY, SOL-FA, 0/9) ...	—	—	—
COMMUNION SERVICE IN E FLAT ...	1/0	—	—	PERCY GODFREY.			
T. FACER.				SONG OF THE AMAL ...	1/6	—	—
MERRY CHRISTMAS (Children's voices) (SOL-FA, 0/6) 1/0	—	—	ERMANN GOETZ.				
RED RIDING-HOOD'S RECEPTION (Operetta, Children's voices) (SOL-FA, 0/9) ...	2/6	—	—	BY THE WATLRS OF BABYLON (137th Psalm) ... 1/0	—		
SONS OF THE EMPIRE (Children's voices) (SOL-FA, 0/6) 1/6	—	—	NGENIA (SOL-FA, 0/8) ...	1/0	—	—	
E. FANING.				WATER-LILY (Male voices) (SOL-FA, 0/9) ... 1/6	—	—	—
BUTTERCUPS AND DAISIES (Female voices) ... 1/6	—	—	A. M. GOODHART.				
(DITTO, SOL-FA, 0/9)				ARETHUSA ...	1/0	—	—
HENRY FARMER.				EARL HALDAN'S DAUGHTER ...	1/0	—	—
MASS, IN B FLAT (Latin and English) (SOL-FA, 1/0) 2/0 2/6 3/6			FOUNDER'S DAY ...	1/6	—	—	
PERCY E. FLETCHER.				SIR ANDREW BARTON ...	1/0	—	—
DEACON'S MASTERPIECE (Ilmorots) SOL-FA, 1/0 1/6	—	—	SPANISH ARMADA ...	0/6	—	—	
ENCHANTED ISLAND (Operetta, Children's voices) 2/0	—	—	CH. GOUNOD.				
(DITTO, SOL-FA, 0/9)			COMMUNION SERVICE (Messe Soiennelle) ...	1/6	2/0	3/0	
OLD YEAR'S VISION (Operetta, Children's voices) 1/6	—	—	DITTO (Troisieme Messe Solennelle) ...	1/6	—	—	
TOY REVIEW (Operetta, Children's voices) (SOL-FA, 0/9) 1/6	—	—	DAUGHTERS OF JERUSALEM (Latin, 1/0) ...	1/0	—	—	
WALRUS AND THE CARPENTER (Children's voices) (SOL-FA, 0/4) ...	1/0	—	DE PROFUNDIS (English or Latin Words) ...	1/0	—	—	
FLOTOW.			FAUST (Selection) (SOL-FA, 0/9) ...	1/0	—	—	
MARTHA (Opera) ...	3/6	—	GALLIA (SOL-FA, 0/4) ...	1/0	—	—	
J. C. FORRESTER.			MESSE SOLENNELLE (St. CECILIA) ...	1/0	1/6	2/6	
KALENDAR (Children's voices) (SOL-FA, 0/9) ... 2/0	—	—	MORS ET VITA (Latin or English Words) ...	2/6	3/0	5/0	
MYLES B. FOSTER.			DITTO (SOL-FA Latin and English Words) ...	1/0	—	—	
ANGELS OF THE BELLS (Female voices) ...	1/6	—	DITTO Parts II and III. ...	1/6	—	—	
(DITTO, SOL-FA, 0/8)			DITTO Parts II and III. (English Words) ...	1/6	—	—	
BONNIE FISHWIVES (Female vv.) (SOL-FA, 0/9) ... 1/6	—	—	DITTO REQUIEM MASS ...	1/6	2/0	—	
COMING OF THE KING (Female voices) ...	1/6	—	O COME NEAR TO THE CROSS (Siabat Mater) 0/8	—	—	—	
(DITTO, SOL-FA, 0/8)			OUT OF DARKNESS ...	1/0	—	—	
MERRY GAMES FOR CHILDREN (An Action Cantata for Children) ...	0.8	—	REDEMPTION (English Words) (SOL-FA, 1/0) ...	2/6	3/0	5/0	
SNOW FAIRIES (Female voices) (SOL-FA, 0/6) ... 1/6	—	—	DITTO (French Words) ...	8/4	—	—	
			DITTO (German Words) ...	10/0	—	—	
			DITTO Part I. ...	1/6	—	—	
			DITTO Parts II. and III. ... each 1/0	—	—	—	

		Page Cover	Page Piano	Page Harp	Page Guitar			Page Cover	Page Piano	Page Harp	Page Guitar
C. H. GRAUN.						F. K. HATTERSLEY.					
PASSION OF OUR LORD (CHORUSES 1/0) ...	...	2/0	2/6	4/0		HOW THILY BROUGHT THE GOOD NEWS	1/6				
TE DEUM ...	...	2/0	2/6	4/0		KING ROBERT OF SICILY	2/6				
ALAN GRAY.						HAYDN.					
ARETHUSA ...	...		1/6	—		CREATION (Sol-fa, 1/0) ...	...	2/0	2/6	4/0	
LEGEND OF THE ROCK-BUOY BELL ...	...		1/0	—		CREATION, Pocket Edition ...	...	1/0	1/6	2/0	
SONG OF REDEMPTION ...	...		1/6	—		DITTO (CHORUSES ONLY) ...	...	0/8	1/2	—	
WIDOW OF ZAREPHATH ...	...		2/0	—		INSANÆ ET VANÆ CURÆ (Latin or English)	...	0/4	—		
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SOUL'S ASPIRATION ...	...		1/0	—		DITTO (Latin and English) ...	...	1/0	1/6	2/3	
G. HALFORD.						MASS, IN C, No. 2 (Latin) ...	...	1/0	1/6	2/6	
PARACLETUS ...	...		2/0	—		MASS, IN D, No. 3 (IMPERIAL) (Latin and English)	...	1/0	1/6	2/6	
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CHANDOS TE DEUM	...	1/0	1/6	2/6	FAIR ROSAMOND (Sol-fa, 2/0) (CHORUSES 1/6) ...	3/6	4/0	5/0			
CORONATION AND FUNERAL ANTHEMS ...	—	—	5/0		EDWARD HECHT.						
O <sub>1</sub> , singly:—					ERIC THE DANE ...	...	3/0	—	—		
LET THY HAND BE STRENGTHENED ...	0/6	—	—		O MAY I JOIN THE CHOIR INVISIBLE ...	...	1/3	—	—		
MY HEART IS INDITING ...	0/8	—	—		FRIEDRICH HEGAR.						
THE KING SHALL REJOICE (Sol-fa, 0/8) ...	0/8	—	—		THE WANDERING JEW ...	...	2/0	—	—		
THE WAYS OF ZION ...	1/0	—	—		GEORG HENSCHEL.						
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DEBORAH ...	...	2/0	2/6	4/0	STABAT MATER ...	...	2/6	—	—		
DETINING TE DEUM ...	...	1/0	1/6	2/6	TE DEUM LAUDAMUS, IN C ...	...	1/6	—	—		
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JUDAS MACCABÆUS (Sol-fa, 1/0) ...	...	2/0	2/6	4/0	ALL THEY THAT TRUST IN THEE ...	...	0/8	—	—		
JUDAS MACCABÆUS, Pocket Edition ...	...	1/0	1/6	2/0	NALA AND DAMAYANTI ...	...	4/0	—	6/0		
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J. W. G. HATHAWAY.											
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C. H. LLOYD.				SONG OF THANKSGIVING (Sol-fa, 0/9) ...	1/6	2/0	—
ALCESTIS (Male voices) ...	—	1.6	—	T. R. MAYOR.			
ANDROMEDA ...	—	3.0	3.6	LOVE OF CHRIST ...	1.0	—	—
GLEANERS' HARVEST (Female voices) ...	—	1/6	—	W. McNAUGHT.			
HERO AND LEANDER (Sol-fa, 0/9) ...	—	1.6	—	MICE IN COUNCIL (Cantata for Children) (Sol-fa, 0/6) ...	1.0	—	—
HYMN OF THANKSGIVING ...	—	2/0	—	J. H. MEE.			
LONGBEARDS' SAGA (Male voices) ...	—	1.6	—	DELPHI, A LEGEND OF HELLAS (Male voices) ...	1/0	—	—
O GIVE THANKS UNTO THE LORD ...	—	1.0	—	HORATIUS (Male voices) ...	1/0	—	—
RIGHTEOUS LIVE FOR EVERMORE ...	—	1/6	—	MISSA SOLENNIS, in B FLAT ...	2/0	—	—
ROSSALL ...	—	2.0	—	MENDELSSOHN.			
SIR OGIE AND THE LADIE ELSIE ...	—	1.6	—	ANTIGONE (Male voices) (Sol-fa, 1/0) ...	4.0	—	—
SONG OF BALDER ...	—	1/0	—	AS THE HART PANTS (42nd Psalm) (Sol-fa, 0/6) ...	1/0	—	—
SONG OF JUDGMENT ...	—	2.6	4.0	ATHALIE (Sol-fa, 0/8) ...	1.0	1.6	4.0
CLEMENT LOCKNANE.				AVE MARIA (Saviour of Sinners) (Double Choir) ...	1/0	—	—
ELFIN QUEEN (Female voices) ...	—	1.6	—	CHRISTUS (Sol-fa, 0/6) ...	1/0	—	—
HARVEY LÖHR.				COME, LET US SING (55th Psalm) (Sol-fa, 0/6) ...	1/0	—	—
QUEEN OF SHEBA (Choruses only, 1/0) ...	—	5.0	—	ELIJAH (POCKET EDITION) ...	1/0	1/6	2.0
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VILLAGE FAIR (Female voices) ...	—	2/0	2.6	DITTO (CHORUSES ONLY) ...	1/0	1/6	—
ELVA LORENCE AND G. KENNEDY CHRYSTIE.				FESTGESANG (Hymn of Praise) (S.A.T.B.) (Sol-fa, 0/2) ...	1/0	—	—
TERRA FLORA (Operetta for Children) ...	—	2/0	—	DITTO (Male voices) (T.T.B.B.) ...	1/0	—	—
C. EGERTON LOWE.				HEAR MY PRAYER (solos and chorus) (Sol-fa, 0/2) ...	1/0	—	—
LITTLE BO-PEEP (Operetta for Children) ...	—	1.0	—	DITTO ...	0/4	—	—
(Ditto, Sol-fa, 0/4)				HYMN OF PRAISE (Lobgesang) (Sol-fa, 0/6) ...	1/0	1/6	2.6
M. L. C. L.				DITTO (CHORUSES ONLY) ...	0/6	1/0	—
SPORTS (Operetta for Children) ...	—	2.0	—	LAUDA SION (Praise Jehovah) (Sol-fa, 0/9) ...	1.0	1/6	2.6
HAMISH MACCUNN.				LORD, HOW LONG WILT THOU (Sol-fa, 0/4) ...	1/0	—	—
LAY OF THE LAST MINSTREL (Sol-fa, 1/6) ...	2/6	3.6	4.0	LORELEY (Sol-fa, 0/6) ...	1/0	—	—
ICKRD ULLIN'S DAUGHTER (Sol-fa, 0/8) ...	1/0	—		MAN IS MORTAL (8 voices) ...	1/0	—	—
WRECK OF THE HESPERUS (Sol-fa, 0/6) ...	1.0	—		MIDSUMMER NIGHT'S DREAM (Female voices) ...	1/0	—	—
				(Ditto, Sol-fa, 0/4)			
				MY GOD, WHY HAST THOU (Sol-fa, 0/4) ...	0.6	—	—
				NOT UNTO US, O LORD (115th Psalm) ...	1/0	—	—
				(EDIPUS AT COLONOS (Male voices) ...	3/0	—	—



		Paper Cover.	Paper Board.	Cloth Gilt.		H. SCHÜTZ.		Paper Cover.	Paper Board.	Cloth Gilt.
DOUGLAS REDMAN.						PASSION OF OUR LORD				
COR UNUM VIA UNA (Female voices)	...	1/6	—	—				1/0	—	—
C. T. REYNOLDS.						BERTRAM LUARD-SELBY.				
CHILDHOOD OF SAMUEL (SOL-FA, 1/0)	...	2/0	—	—	DYING SWAN	...	...	1/0	—	—
ARTHUR RICHARDS.					FAKENHAM GHOST	...	...	1/6	—	—
PUNCH AND JUDY (Operetta for children) (SOL-FA, 0/6)	1/6	—	—	“HELENA IN IROAS”	...	...	3/6	—	—	
WAXWORK CARNIVAL (Operetta for children)	...	2/0	—	SUMMER BY THE SEA (Female) (SOL-FA, 0/6)	...	1/6	—	—		
(Ditto, SOL-FA, 0/8)				WAITS OF BREMEN (Children) (SOL-FA, 0/6)	...	1.6	—	—		
J. V. ROBERTS.										
JONAH	...	2.0	—	—	H. R. SHELLEY.					
PASSION	...	1/6	2/0	—	VEXILLA REGIS (The Royal Banners forward go)	2/6	—	—		
R. WALKER ROBSON.					E. SILAS.					
CHRISTUS TRIUMPHATOR	...	3.6	—	—	COMMUNION SERVICE, IN C	...	...	1/6	—	—
J. L. ROECKEL.				—	MASS, IN C	...	...	1/0	—	—
HOURS (Operetta for children) (SOL-FA, 0/9)	...	2/0	—							
LITTLE SNOW-WHITE (Operetta for children)	2/0	—	—	HENRY SMART.						
(Ditto, SOL-FA, 0/9)				BRIDE OF DUNKERRON (SOL-FA, 1/0)	...	2/0	2/6	4/0		
SILVER PENNY (Operetta for children) (SOL-FA, 0/9)	2/0	—	—	KING RENÉ'S DAUGHTER (Female voices)	...	1/6	—	—		
EDMUND ROGERS.				(Ditto, SOL-FA, 0/9)						
FOREST FLOWER (Female voices)	...	1/6	—	SING TO THE LORD	...	1/0	—	—		
ROLAND ROGERS.										
FLORABEL (Female voices) (Sol-FA, 1/0)	...	1/6	—	J. M. SMIETON.						
PRAYER AND PRAISE	...	4/0	—	ARIADNE (SOL-FA, 0/9)	...	2/0	—	—		
F. ROLLASON.				CONNLA	...	2/6	—	—		
STOOD THE MOURNFUL MOTHER WEEPING	1/6	—	—	KING ARTHUR (SOL-FA, 1/0)	...	2/6	—	—		
ROMBERG.										
HARMONY OF THE SPHERES	...	1/0	—	A. SOMERVELL.						
LAY OF THE BELL (SOL-FA, 0/8)	...	1.0	1/6	ODE TO THE NORTH-EAST WIND	...	1.0	—	—		
TE DEUM	...	1/0	—	ODE TO THE PASSIONS	...	2/0	—	—		
TRANSIENT AND THE ETERNAL (SOL-FA, 0/4)	1.0	—	RED KING (Men's voices)	...	1.0	—	—			
C. B. ROOTHAM.				SONG OF THE LITTLE BALTUUNG (Men's voices)	1/0	—	—			
(Ditto, SOL-FA, 0/8)				(Ditto, SOL-FA, 0/8)						
ANDROMEDA	...	2/6	—	E. M. SMYTH.						
ROSSINI.				MASS, IN D	...	2.6	—	—		
IL BARBIERE (Opera)	...	3/6	—	A. SOMERVELL.						
GUILLAUME TELL (Opera)	...	5/0	—	CHARGE OF THE LIGHT BRIGADE (SOL-FA, 0/4)	0/9	—	—			
MOSSES IN EGYPT	...	6.0	6/6	ELEGY	...	1/6	—	—		
STABAT MATER (SOL-FA, 1/0)	...	1.0	1/6	ENCHANTED PALACE (Operetta, children's voices)	2/0	—	—			
(Ditto, CHORUSES ONLY)	...	0/6	1/0	(Ditto, SOL-FA, 1/0)						
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DIVINE LOVE	...	2/6	—	KING THRUSHBEARD (Operetta, children's voices)	2/0	—	—			
JOSEPH RYELANDT.				KNAVE OF HEARTS (Operetta, children's voices)	2/0	—	—			
DE KOMST DES HEEREN (The coming of the Lord)	8/0	—		(Ditto, SOL-FA, 0/8)						
ED. SACHS.				MASS, IN C MINOR	...	2/6	—	—		
KING-CUPS	...	1/0	—	ODE ON THE INTIMATIONS OF IMMORTALITY	2/0	—	—			
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HOME OF TITANIA (Female voices)	...	1/6	—	THREE SEASONS	...	10	—
(Dirto, Sol-fa, 0/6)	—	—	—	S. WESLEY.	—	—	—
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BALAAM AND BALAA	...	2/6	—	EXULTATE DEO (Sing aloud with gladness)	...	0/6	—
IN THE DESERT AND IN THE GARDEN	...	16 20	—	IN EXITU ISRAEL (English or Latin Words)	...	0/4	—
(Dirto, Sol-fa, 1/0)	—	—	—	S. S. WESLEY.	—	—	—
KING NEPTUNE'S DAUGHTER (Female voices)	...	16	—	O LORD, THOU ART MY GOD	...	10	—
(Dirto, Sol-fa, 0/6)	—	—	—	FLORENCE E. WEST.	—	—	—
P. TSCHAIKOWSKY.	—	—	—	MIDSUMMER'S DAY (Operetta for children)	...	16	—
NATURE AND LOVE (Female voices) (Sol-fa, 0/4)	10	—	(Dirto, Sol-fa, 0/6)	—	JOHN E. WEST.	—	—
CHRISTOFERO TYE.	—	—	—	LORD, I HAVE LOVED THE HABITATION OF THY HOUSE	...	10	—
MISSA EUGENE BONE	...	2/0	—	MAY-DAY REVELS (Children's voices) (Sol-fa, 0/4)	16	—	—
VAN BREE.	—	—	—	SEED-TIME AND HARVEST (Sol-fa, 1/0)	...	3/0	—
ST. CECILIA'S DAY (Sol-fa, 0/9)	...	10 16 2/6	—	SONG OF ZION	...	10	—
VERDI.	—	—	—	STORY OF BETHLEHEM (Sol-fa, 0/9)	...	16	—
ERNANI (Opera)	...	3/6	5/0	C. LEE WILLIAMS.	—	—	—
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LA TRAVIATA (Opera)	...	36	5/0	GETHSEMANE	...	2/0 2/3	—
IL TRAVATORE (Opera)	...	3/6	5/0	HARVEST SONG	...	16	—
Dirto Choruses only (Sol-fa)	...	10	—	LAST NIGHT AT BETHANY (Sol-fa, 1/0)	...	2/0 2/3	—
CHARLES VINCENT.	—	—	—	A. E. WILSHIRE.	—	—	—
LITTLE MERMAID (Female voices)	...	16	—	GOD IS OUR HOPE (Psalm 46)	...	2/0	—
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A. L. VINGOE.	—	—	—	MASS, IN D (Regina Celi)	...	3/0	—
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SONG OF THE PASSION (according to St. John)	...	16	—	ODE TO THE WEST WIND	...	10	—
T. L. VITTORIA.	—	—	—	R. C. WOODS.	—	—	—
MISSA O QUAM GLORIOSUM (English words only)	16	—	—	GREYPORT LEGEND (1797) (Male voices)	...	1/0	—
S. F. WADDINGTON.	—	—	—	(Dirto, Sol-fa, 0/6)	—	—	—
JOHN GILPIN (Sol-fa, 0/8)	...	2/0	—	KING HAROLD (Sol-fa, 0/9)	...	16	—
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R. WAGNER.	—	—	—	E. M. WOOLLEY.	—	—	—
FLYING DUTCHMAN (Opera)	...	3/6	5/0	CAPTIVE SOUL (Female voices and Tenor Solo)	...	16	—
Dirto Choruses only	...	2/0	—	D. YOUNG.	—	—	—
Dirto Act III	...	16	—	BLESSED DAMOZEL	...	16	—
Dirto Act III.	...	16	—	—	—	—	—
Dirto Choruses only (Sol-fa)	...	10	—	—	—	—	—
TANNHÄUSER (Opera)	...	3/6	5/0	—	—	—	—
Dirto Act II	...	16	—	—	—	—	—
Dirto Act III.	...	16	—	—	—	—	—
Dirto Choruses only (Sol-fa)	...	10	—	—	—	—	—
TRISTAN AND ISOLDE (Opera)	...	36	—	—	—	—	—

# THE NEW CATHEDRAL PSALTER.

SPECIMEN PAGE OF NO. 74.—*With Varied type and Chant Book No. 82.* 3/6

DAY 1.

THE PSALMS.

MORNING.

78

H. E. DIBBIN.



PSALM ii.—*Quare fremuerunt gentes?*

- f* WHY do the heathen so furiously | rage to- | gether : and why do  
the people im- | agine . a | vain | thing ?
- 2 The kings of the earth stand up \* and the rulers take |  
counsel . to- | gether : against the Lord and a- | gainst |  
his An- | ointed.
- 3 Let us break their | bonds a- | sunder : and cast a- | way their |  
cords | from us.
- 4 He that dwelleth in heaven shall | laugh them . to | scorn :  
the Lord shall | have them | in de- | rision.
- 5 Then shall he speak unto them | in his | wrath : and vex them |  
in his | sore dis- | pleasure.
- 6 Yet have I | set my | King : upon my | holy | hill of | Sion.
- mf* 7 I will preach the law \* whereof the Lord hath said | unto | me :  
Thou art my Son \* this day have | I be- | gotten | thee.
- 8 Desire of me \* and I shall give thee the heathen for | thine in-|  
heritance : and the utmost parts of the | earth for | thy pos-|  
session.
- 9 Thou shalt bruise them with a | rod of | iron : and break them  
in pieces | like a | potter's | vessel.
- 10 Be wise now therefore | O ye | kings : be learn-ed ye that are |  
judges | of the | earth.
- 11 Serve the | Lord in | fear : and rejoice | unto | him with |  
reverence.
- 12 Kiss the Son lest he be angry \* and so ye perish from the |  
right | way : if his wrath be kindled (yea but a little) \* bless-ed  
are all they that | put their | trust in | him. GLORIA.

79

T. A. WALMISLEY.



PSALM iii.—*Domine, quid multiplicati!*

- mf* LORD how are they increas-ed that | trouble | me : many are |  
they that | rise a- | gainst me.
- 2 Many one there be that | say of . my | soul : There is no help |  
for him | in his | God.

# NOVELLO'S EDITION OF BACH'S CHURCH CANTATAS.

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*A STRONGHOLD SURE -	<i>Ein' feste Burg.</i>
*BIDE WITH US -	<i>Bleib bei uns.</i>
CHRIST LAY IN DEATH'S DARK PRISON -	<i>Christ lag in Todesbanden.</i>
COME, REDEEMER OF OUR RACE -	<i>Nun komm, der Heiden Heiland.</i>
FROM DEPTHS OF WOE I CALL ON THEE -	<i>Aus tiefer Noth schrei' ich zu Dir.</i>
GIVE THE HUNGRY MAN THY BREAD -	<i>Brich dem Hungrigen Dein Brod.</i>
GOD GOETH UP WITH SHOUTING -	<i>Gott fähret auf mit Jauchzen.</i>
GOD SO LOVED THE WORLD -	<i>Also hat Gott die Welt geliebt.</i>
*GOD'S TIME IS THE BEST -	<i>Gottes Zeit ist die allerbeste Zeit.</i>
HOW BRIGHTLY SHINES -	<i>Wie schön leuchtet.</i>
IF THOU BUT SUFFEREST GOD TO GUIDE THEE -	<i>Wer nur den lieben Gott lässt walten.</i>
JESUS, NOW WILL WE PRAISE THEE -	<i>Jesu, nun sei gepreiset.</i>
JESUS SLEEPS, WHAT HOPE REMAINETH? -	<i>Jesus schläft, was soll ich hoffen?</i>
*MY SPIRIT WAS IN HEAVINESS -	<i>Ich hatte viel Bekümmerniss.</i>
*O LIGHT EVERLASTING -	<i>O ewiges Feuer.</i>
O TEACH ME, LORD, MY DAYS TO NUMBER -	<i>Wer weiss wie nahe mir mein Ende?</i>
PRAISE OUR GOD WHO REIGNS IN HEAVEN -	<i>Lobet Gott in seinen Reichen.</i>
PRAISE THOU THE LORD, JERUSALEM -	<i>Preise, Jerusalem, den Herrn.</i>
*SLEEPERS, WAKE! -	<i>Wachet auf.</i>
THE LORD IS A SUN AND SHIELD -	<i>Gott, der Herr, ist Sonn' und Schild.</i>
THE LORD IS MY SHEPHERD -	<i>Der Herr ist mein getreuer Hirt.</i>
THERE IS NOUGHT OF SOUNDNESS IN ALL MY BODY -	<i>Es ist nichts Gesundes an meinem Leibe.</i>
THE SAGES OF SHEBA -	<i>Sie werden aus Saba Alle kommen.</i>
THOU GUIDE OF ISRAEL -	<i>Du Hirte Israel, höre.</i>
WATCH YE, PRAY YE -	<i>Wachet, betet.</i>
WHEN WILL GOD RECALL MY SPIRIT? -	<i>Liebster Gott, wann werd' ich sterben?</i>

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